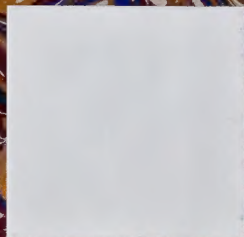
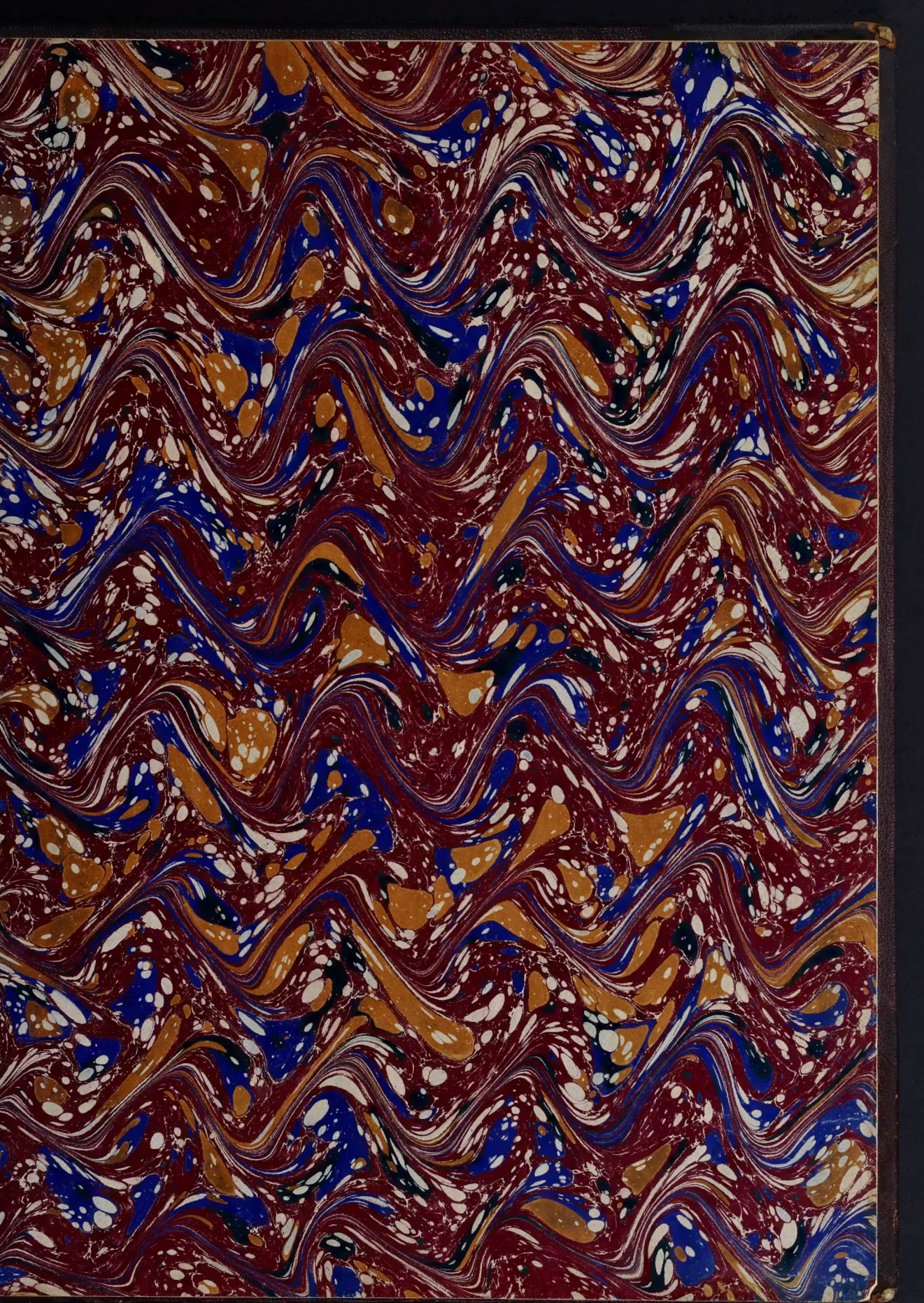
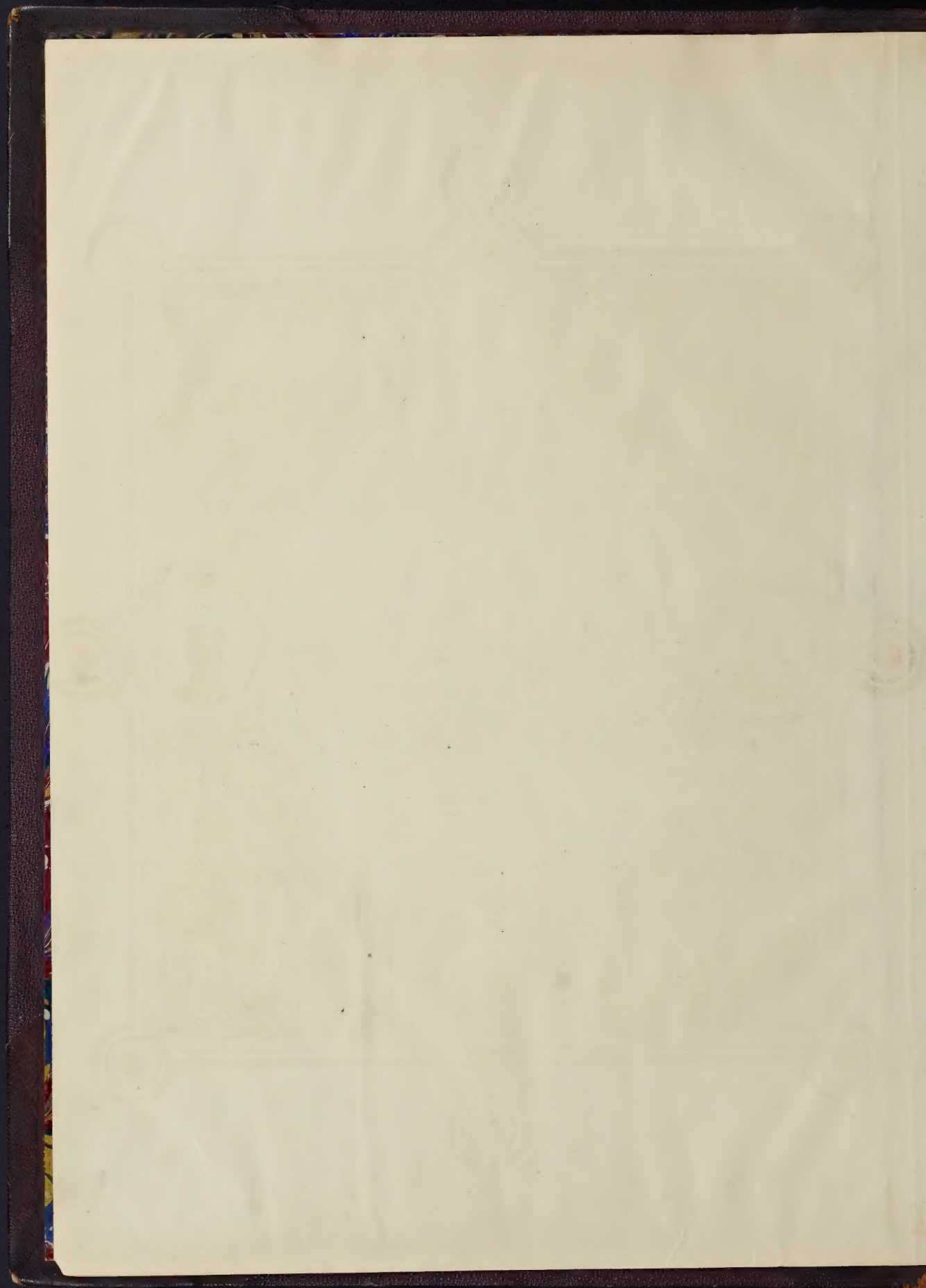


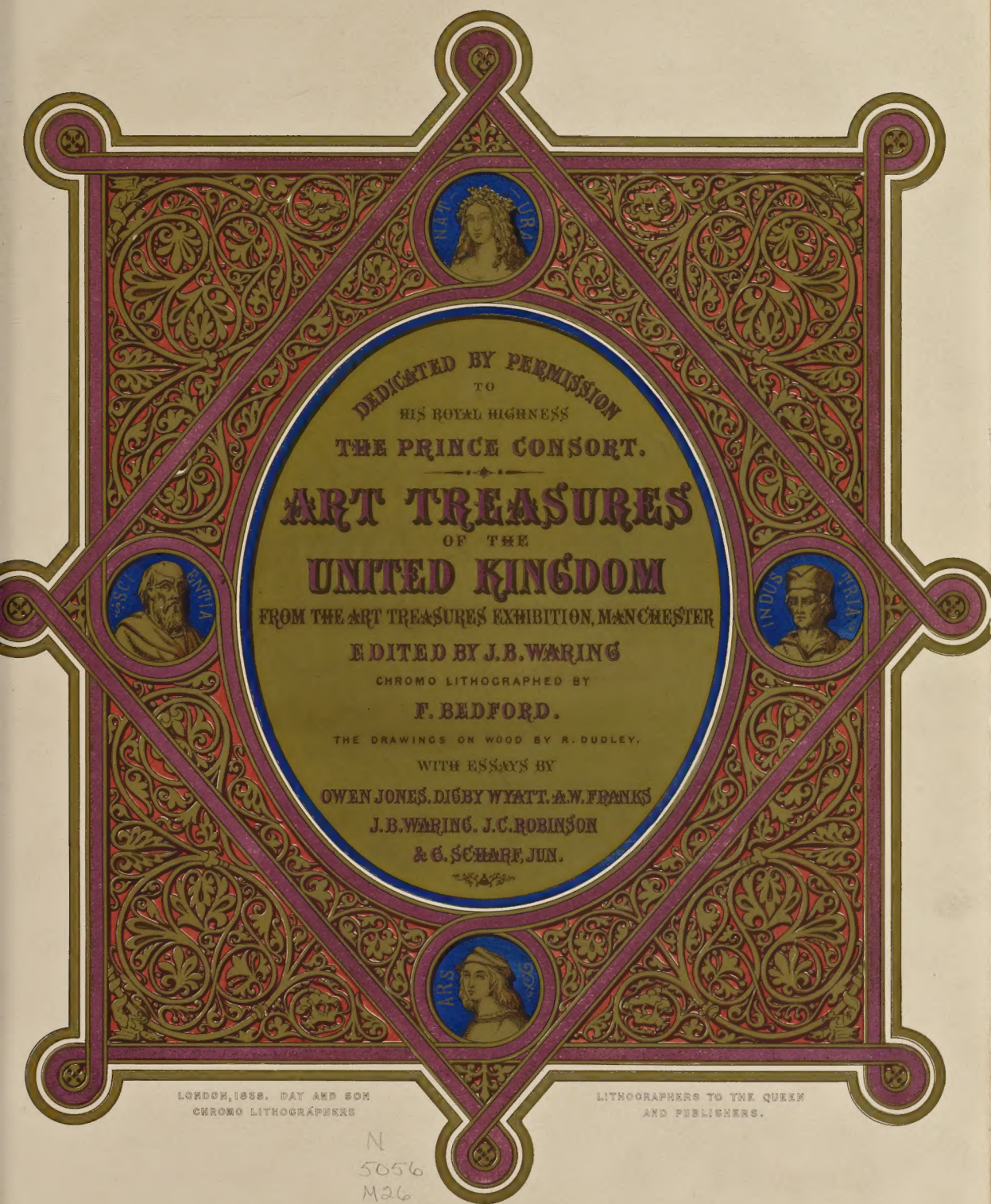


THE J. PAUL GETTY MUSEUM LIBRARY









LONDON, 1858. DAY AND SON
CHROMO LITHOGRAPHERS

LITHOGRAPHERS TO THE QUEEN
AND PUBLISHERS.

N
5056
M26
1858
V.1

TO

His Royal Highness the Prince Consort.

TO YOUR ROYAL HIGHNESS, who has ever been foremost in fostering and promoting the advance of all Art in the United Kingdom, and to whose constant interest and enlightened patronage the ART TREASURES EXHIBITION of 1857 stood so much indebted, this Work, which has for its object to perpetuate and extend the advantages derived from that Exhibition, is most respectfully dedicated

By your ROYAL HIGHNESS'S

Most obliged and Humble Servant,

J. B. WARING.

LONDON, *June* 25, 1858.



List of Plates and Woodcuts.

SCULPTURE.

| PLATE. | SUBJECT. | OWNER. | DIMENSIONS. |
|--------|--|---|--|
| I. | Half of a Roman votive diptych. Subject, Hygieia and Cupid. Second or third century. | Joseph Mayer, Esq., Liverpool. | 12½ inches by 5¾ inches. |
| | Half of the diptych of the consul Flavius Clementinus. Sixth century. | | 15½ inches by 5 inches. |
| | Imperial diptych (Roman) of the Emperor Philip the Arab. Third century. | | 11½ inches by 4¾ inches. |
| II. | Lid and side of an ivory casket. Ascribed by the late Sir Samuel Meyrick to the seventh century. | Col. Meyrick, Goodrich Court, Herefordshire. | Length, 18 in.; breadth, 8 in.; height, 5½ in. |
| III. | An ivory tenure horn, richly carved with foliage, inclosing animals, ornamental bands, &c. | The Royal Society of Scottish Antiquaries. | Length, 2 feet 4 inches. |
| | An ivory tenure horn, elaborately carved with animals, snakes, &c., mounted with steel bands and bird's-leg stand. | H. Blackburn, Esq., Eaton Place, London. | Length, 2 feet 3 inches. |
| IV. | Lid and side of an ivory casket. Fourteenth century. Subjects, a Joust, and the Lay of Aristotle. | C. Warde, Esq., Westerham, Kent. | Length, 9 in.; breadth, 5½ in.; depth, 3¾ in. |
| V. | A carved ivory plaque. Early fifteenth century. Subject, the History of Christ. | G. Field, Esq., Ashurst Park, Kent. | 7¾ inches by 5¼ inches. |
| VI. | Casket, in ivory and wood marquetric. Probably Venetian, of the fourteenth century. Subject, the Story of Susanna. | Col. Meyrick, Goodrich Court. | Length, 1 foot 8 inches; height, 12½ inches; breadth, 13 inches. |
| VII. | A statue, in wood, of a female. Fifteenth century. | Rev. G. W. Brackenridge, Bromwell House, Brislington. | About 2 feet high. |
| VIII. | Luca della Robbia ware. Subject, Madonna and Child. | Soulages collection. | Diameter of circle, 1 ft. 9 in. |
| IX. | The Flagellation, in bronze. Three separate figures on wooden stand. Sixteenth century, Italian. | The Earl of Cadogan. | Height, 9 inches. |
| X. | An ivory tankard, with original silver parcel gilt mount, by Bernard Strauss. South German, seventeenth century. Subject, Temperance and Drunkenness; cover, Hercules and a Centaur. | Belonged to P. H. Howard, Esq., of Corby. Now at the South Kensington Museum. | Height, 18½ inches; diameter, 6½ inches. |
| XI. | Two ivory hanaps: one carved with a triumph of marine deities, the other with boys representing a bacchanalian subject. Seventeenth century. | R. Goff, Esq., Hyde-Park Terrace, London. | Height, 11½ inches; breadth, 1 foot 7¾ inches. |
| | An ivory vase, in silver gilt mount. Subject, Dance of wood-nymphs. Seventeenth century. | J. Lumsden, Esq., Glasgow. | Height, 10 inches. |
| | A powder-horn, ivory, and silver-gilt mount, carved in low relief on a pounced ground. Subject, Hercules and the Centaurs. Sixteenth century. | The Duke of Buccleuch. | Length, 7 inches. |

List of Plates and Catalogues.

SCULPTURE.

| PLATE. | SUBJECT. | OWNER. | DIMENSIONS. |
|--------|---|---|--|
| I. | Half of a Roman votive diptych. Subject, Hygieia and Cupid. Second or third century. | Joseph Mayer, Esq., Liverpool. | 12½ inches by 5½ inches. |
| | Half of the diptych of the consul Flavius Clementinus. Sixth century. | ... | 15½ inches by 5 inches. |
| | Imperial diptych (Roman) of the Emperor Philip the Arab. Third century. | ... | 11½ inches by 4¾ inches. |
| II. | Lid and side of an ivory casket. Ascribed by the late Sir Samuel Meyrick to the seventh century. | Col. Meyrick, Goodrich Court, Herefordshire. | Length, 18 in. ; breadth, 8 in. ; height, 5½ in. |
| III. | An ivory tenure horn, richly carved with foliage, inclosing animals, ornamental bands, &c. | The Royal Society of Scottish Antiquaries. | Length, 2 feet 4 inches. |
| | An ivory tenure horn, elaborately carved with animals, snakes, &c., mounted with steel bands and bird's-leg stand. | H. Blackburn, Esq., Eaton Place, London. | Length, 2 feet 3 inches. |
| IV. | Lid and side of an ivory casket. Fourteenth century. Subjects, a Joust, and the Lay of Aristotle. | C. Warde, Esq., Westerham, Kent. | Length, 9 in. ; breadth, 5½ in. ; depth, 3¾ in. |
| V. | A carved ivory plaque. Early fifteenth century. Subject, the History of Christ. | G. Field, Esq., Ashurst Park, Kent. | 7¾ inches by 5¼ inches. |
| VI. | Casket, in ivory and wood marquetry. Probably Venetian, of the fourteenth century. Subject, the Story of Susanna. | Col. Meyrick, Goodrich Court. | Length, 1 foot 8 inches ; height, 12¼ inches ; breadth, 13 inches. |
| VII. | A statue, in wood, of a female. Fifteenth century. | Rev. G. W. Brackenridge, Bromwell House, Brislington. | About 2 feet high. |
| VIII. | Luca della Robbia ware. Subject, Madonna and Child. | Soulaiges collection. | Diameter of circle, 1 ft. 9 in. |
| IX. | The Flagellation, in bronze. Three separate figures on wooden stand. Sixteenth century, Italian. | The Earl of Cadogan. | Height, 9 inches. |
| X. | An ivory tankard, with original silver parcel gilt mount, by Bernard Strauss. South German, seventeenth century. Subject, Temperance and Drunkenness ; cover, Hercules and a Centaur. | Belonged to P. H. Howard, Esq., of Corby. Now at the South Kensington Museum. | Height, 18½ inches ; diameter, 6½ inches. |
| XI. | Two ivory hanaps : one carved with a triumph of marine deities, the other with boys representing a bacchanalian subject. Seventeenth century. | R. Goff, Esq., Hyde-Park Terrace, London. | Height, 11½ inches ; breadth, 1 foot 7¾ inches. |
| | An ivory vase, in silver gilt mount. Subject, Dance of wood-nymphs. Seventeenth century. | J. Lumsden, Esq., Glasgow. | Height, 10 inches. |
| | A powder-horn, ivory, and silver-gilt mount, carved in low relief on a pounced ground. Subject, Hercules and the Centaurs. Sixteenth century. | The Duke of Buccleuch. | Length, 7 inches. |

LIST OF PLATES AND WOODCUTS.

| PLATE | SUBJECT. | OWNER. | DIMENSIONS. |
|-----------|--|---|---|
| XII. | Two salts, in ivory, supported by allegorical figures of children. Ascribed to Fiammingo. Seventeenth century. Ivory bonbonnière, boat-shaped, supported by figures of Venus and Adonis. Seventeenth century. | George Field, Esq., Ashurst Park, Kent. A. J. Beresford-Hope, Esq., M.P., Bedgebury Park, Kent | About 8 inches high. Height, 12 inches. |
| XIII. | Ivory hanap and cover, with silver gilt mount. Subject of the body, the Rape of the Sabines; stem, the Three Graces, on stand of boys, typical of war; cover, a Roman general standing above Romulus and Remus, children, and trophies of arms. Seventeenth century. | Her Majesty the Queen, Windsor Castle. | Height, 1 foot 9½ inches; diameter, 5 inches. |
| XIV. | An ivory hanap and cover, elaborately carved; stem of vine-leaves and grapes; body, a bacchanalian subject; cover, amorini with a wreath, surmounted by an infant Bacchus. Seventeenth century. From the Bernal collection. | R. Goff, Esq. | Height, 1 foot 7¾ inches. |
| XV. | Adam and Eve, by Schuler | J. Tennant, Esq. | Life size. |
| XVI. | Venus, by Laurence Macdonald | The Hon A. D. Willoughby, Caen House, Twickenham. | Life size. |
| XVII. | Ophelia, by W. Calder Marshall, R.A.... | W. Calder Marshall, R.A., Ebury Street, Pimlico. | Life size. |
| XVIII. | Ino and Bacchus, by B. J. Wyatt | The Marquis of Abercorn, Chesterfield House, London. | Life size. |
| WOODCUTS. | | | |
| | Ivory plaque, open-work ground in chequers. Merovingian. Subject, the Tribute-money. | J. Mayer, Esq., Liverpool. | 3¼ inches by 2½ inches. |
| | Leaf of a diptych, in ivory—the Crucifixion and Resurrection. | ... | 6⅞ inches by 4½ inches. |
| | An ivory Romanesque triptych—the Crucifixion. | ... | About 5 inches high. |
| | Ivory plaque, figure of a saint holding a scroll. Byzantine. | ... | 9½ inches by 4 inches. |
| | Ivory situla, with inscription in honour of the Emperor Otho the Great. Tenth century. Subject, the Life of Christ. | Mr. Attenborough, Strand, London. | Height, 7 in.; diam. 5¼ in. |
| | An ivory situla. Subject, Christ and Apostles before the Sepulchre. | Rev. W. Sneyd. | Height, 3½ in.; diam. 4 in. |
| | Six Apostles, in ivory, beneath an arcade, probably portion of a coffer. | Lord Hastings, Melton Constable, Norfolk. | 8½ inches by 3 inches. |
| | The Clan Clephane tenure horn | The Marquis of Northampton. | Length, 2 feet. |
| | Pastoral staff-head, in ivory. Fourteenth century. | P. H. Howard, Esq., Corby Castle. | Height, about 7½ inches. |
| | Pastoral staff-head, in ivory. Thirteenth century. | Ashmolean Museum, Oxford. | Diameter, 5½ inches. |
| | Three Apostles, in ivory. Italian (?). Fourteenth century. | Rohde Hawkins, Esq., Stanhope Street, Hyde Park. | Height, 5½ in. by 2½ in. |
| | The Judgment of Paris, ivory. Thirteenth or fourteenth century. | Ditto. | Height, 6 in.; width, 5½ in. |
| | An ivory triptych—Death of the Virgin. Fourteenth century. | H. Bowdon, Esq., Chesterfield. | 9½ inches by 4½ inches. |
| | Oriental ivory powder-horn, carved with animals, &c. | Lord Hastings. | Length, 11 inches. |
| | Back of a mirror-case, in ivory. Fourteenth century. | J. Mayer, Esq. | Diameter, 5 inches. |
| | Ivory spoon, with allegorical figure of January | G. Field, Esq. | Length, about 4 inches. |
| | An ivory cane-head. Eighteenth century | | |
| | An ivory carved sword hilt—Perseus and Andromeda. | | |
| | | Her Majesty the Queen. | 7½ inches by 5½ inches. |

LIST OF PLATES AND WOODCUTS.

| PLATE. | SUBJECT. | OWNER. | DIMENSIONS. |
|--------|---|---|---|
| | Folding spoon, carved in box-wood. Early seventeenth century. | Rev. S. Titlow, Norwich. | Length, about $4\frac{1}{4}$ inches. |
| | Carved ivory comb. Seventeenth century ... | W. Tite, Esq., M.P., Lowndes Square. | Length, about $8\frac{3}{4}$ inches, by 3 inches. |
| | A head of Christ and caput mortuum, ivory. Seventeenth century. | C. Bradbury, Esq., Salford, Manchester. | Length, $1\frac{1}{4}$ inch. |

CERAMIC ART.

| | | | |
|-------|---|--|--|
| I. | Vase, Hispano-Moresco lusted ware, manufactured in Spain or the island of Majorca. Fifteenth century. | Soulages collection. | Height, $20\frac{3}{4}$ inches. |
| II. | Vase, ewer, and cruche or water-pot. Red-glazed earthenware of the south of France,—Faïence d'Avignon; supposed to have been manufactured in the Comtat Venaissin. Seventeenth century. | Soulages collection. W. Stirling, Esq., of Keir, M.P. | Height of vase, $15\frac{1}{2}$ inches; of ewer, about 14 inches. |
| III. | Majolica lusted-ware plate. A gift-piece (Majolica Amatoria). Manufacture of Gubbio (?). Circa 1530. | S. Addington, Esq., St. Martin's Lane, London. | Diameter, $9\frac{1}{2}$ inches. |
| | Majolica-ware vase, <i>fubrique</i> of Urbino or Castel-Durante. Circa 1540-50. Supposed to be the work of Orazio Fontana. | Mark Phillips, Esq., Snitterfield, Stratford-on-Avon. | Height, $8\frac{3}{4}$ in. : diam. $4\frac{1}{2}$ in. |
| IV. | Ewer in Persian enamelled faïence. Sixteenth century. | Messrs. Minton, Stoke-upon-Trent. | Height, 10 $\frac{1}{4}$ inches. |
| | Flask, or pilgrim's bottle; faïence of Nevers. Seventeenth century. | R. Napier, Esq., West Shandon, N.B. | Height, $11\frac{3}{4}$ inches. |
| V. | Majolica-ware salver; manufacture of Faenza or Castel-Durante, bearing the arms and devices of the Dukes of Urbino of the Della Rovere dynasty. Circa 1500. | Soulages collection. | Diameter, 17 inches. |
| VI. | Majolica-ware plates :— 1. Faenza-ware plate, painted sopra azzurro. In centre, a shield of arms, with border of arabesque ornament in grisaille. Faenza ware. Circa 1525. 2. Plate, with interlaced ornamentation on a black ground. Gubbio or Castel-Durante ware. Circa 1520. 3. Plate, with a stag painted in the centre. Early Faenza ware. Circa 1490. | Lord Hastings, Melton Constable, Norfolk. | Diameter, $9\frac{3}{4}$ inches. Diameter, $9\frac{1}{4}$ inches. Diameter, 13 inches. |
| VII. | Majolica ware; manufacture of Urbino or Castel-Durante :— Large plateau, painted with a chariot-race, with border of grotesque ornamentation, painted sopra bianco. Circa 1550. Flask, or pilgrim's bottle, decorated with grotesques sopra bianco. Circa 1540-50. | D. Davidson, Esq., James St., Buckingham Gate, London. Soulages collection. | Diameter, 18 inches. Height, 14 inches. |
| VIII. | Early Majolica wares :— 1. Faenza-ware vase; a gift-cup. Circa 1480. 2. Vase; early Faenza ware. Circa 1490. 3. Drug-pot; Faenza or Deruta ware. Circa 1500-10. | Soulages collection. ... Lord Hastings. | Height, 24 inches. Height, $9\frac{1}{4}$ inches. Height, $9\frac{1}{2}$ inches. |

LIST OF PLATES AND WOODCUTS.

| PLATE. | SUBJECT. | OWNER. | DIMENSIONS. |
|-----------|--|---|---|
| IX. | 1. A candlestick, Henri Deux ware. Sixteenth century. | Sir A. Rothschild, Grosvenor-place Houses, London. | Height, 12 inches. |
| | 3. An ewer, with satyr handle ... | G. Field, Esq. | Height, 6 inches. |
| | 2. A salt-cellar ... | | Height, 5 inches. |
| X. | A vase in Urbino ware, snake handles, painted with allegorical figures and equestrian portraits of the Emperor Leopold, &c. Dated 1687. | Messrs. Hewett, Fenchurch Street. | Height, 29 inches. |
| XI. | Palissy ware :— | | |
| | 1. An oval dish. Sixteenth century | Soulages collection. | Length, 20 in.; width, 15 in. |
| | 3. An ewer ... | | Height, 11 inches. |
| XII. | 2. A plate, with open-worked border | O. Coope, Esq., Rochetts, near Brentwood. | Diameter 7½ inches. |
| | 1. A grès de Flandres jug, with pewter lid | The Hon. A. Willoughby, Caen House, Twickenham. | Height, 12 inches. |
| | 3. A grès de Flandres burette, with pewter lid | The Earl of Cadogan. | Height, 8 inches. |
| XIII. | 2 & 4. Flemish stoneware canettes. Sacred subjects from the Old Testament, inclosed in grotesque foliage. (Sixteenth and seventeenth centuries.) | | Height, 14 in. and 9¾ in. |
| | A Vienna porcelain plate. Circa 1790 | H. G. Bohn, Esq., York Street, London. | Diameter, 9½ inches. |
| XIV. | Old Sèvres porcelain, pâte tendre. Circa 1760 :— | | |
| | 1. A centre vase, bleu de Roi; raised medallions round body, finely painted | Her Majesty the Queen. | Height, 18 in.; diam. 7 in. |
| | 2. A vase, with raised spiral flutings, with flowers between on white field. | | Height, 15 in.; diam. 7½ in. |
| XV. | 3. A Rose du Barry cup and cover. Subject, sea-nymph on dolphin. | The Duke of Portland. | Height, 5 inches. |
| | 4. A plateau. Central subject, a gleaner ... | | Length, about 12 inches. |
| | English porcelain—Chelsea china. Eighteenth century :— | | |
| XVI. | 1. Vase, richly painted on gold ground ... | Her Majesty the Queen. | Height, 11 inches. |
| | 2. Ditto ditto ... | The Earl of Cadogan. | Height, 16¾ in.; diam. 7 in. |
| | 3. A Derbyshire porcelain tripod, surmounted with cupids fighting; cover pierced as a pastille-burner. | The Rev. E. Trollope, Leasingham, Sleaford. | Height, 8 in.; breadth, 5½ in. |
| XVII. | A Vienna porcelain plate. Central subject, the Danaides. Circa 1790-1800. | S. Addington, Esq. | Diameter, about 9½ inches. |
| XVIII. | A Capo di Monte porcelain allegorical group. Second half of the eighteenth century. | Gen. the Hon. E. P. Lygon, Spring Hill, Worcestershire. | Height, 21 in.; length, 21 in.; width, 17 inches. |
| WOODCUTS. | | | |
| | A grès de Flandres jug, grey spiral diamond pattern, with coloured rosettes, &c. | P. H. Howard, Esq., Corby Castle, Cumberland. | Height, 8¾ inches. |
| | A Franconian apostle mug, enamelled in colours | C. Bradbury, Esq., Manchester. | Height, 6½ in.; diam. 5 in. |
| | A German enamelled earthenware vase, with coloured figures of woodmen in an open recess, &c. | D. M. Davidson, Esq. | Height, 13 inches. |
| | A Majolica cistern or bowl—Urbino ware; finely painted figures and landscape. | Lord Hastings. | Height, 8 in.; diam. 18 in. |
| | An ewer, in form of a dolphin. Mottled Italian earthenware. | S. Addington, Esq. | Height, 7½ in.; length, 9 in. |
| | A blue-and-white Delft pagoda-shaped bulb-stand. Time of William III. | Hampton Court. | Height, about 5 feet. |
| | A Bittercher ware cafetier ... | South Kensington Museum. | |
| | A Dresden porcelain compotier of grotesque imitation Chinese design, delicately coloured. | The Hon. Ashley Ponsonby | Height, 12 in.; length, 15 in. |

LIST OF PLATES AND WOODCUTS.

| PLATE. | SUBJECT. | OWNER | DIMENSIONS. |
|--------|--|---|--------------------------|
| | A blue-and-white Wedgwood vase | J. Mayer, Esq., Liverpool. | Height, about 14 inches. |
| | A group of Chinese porcelain, consisting of— | | |
| | A white enamelled compotier, with open-worked cover. | Her Majesty the Queen. | Height, about 8 inches. |
| | A vase of hexagonal form, finely-coloured landscapes, &c., on diaper ground. | J. P. Fischer, Esq., Pebblecombe, Reigate. | Height, 14 inches. |
| | A plate, painted with figures, &c. | The Rev. S. Titlow, Norwich. | Diameter, 12 inches. |
| | Coloured teapot, double kylin handle and gilt cover. | The Earl of Cadogan. | |

VITREOUS ART.

| | | | |
|------|---|---|----------------------------------|
| I. | An enamelled Arabic glass lamp. Fourteenth century. | J. W. Wild, Esq., Upper Montague-street. | Height, 10½ in.; breadth, 6½ in. |
| | An early Venetian enamelled glass tazza ... | The late G. Nicholson, Esq. | Height, 6½ in.; breadth, 10 in. |
| | Another, with nude female figure in the centre | Soulages collection. | Diameter, about 9 inches. |
| II. | A blue glass plate, enamelled with white arabesques. | R. Napier, Esq., West Shandon. | Diameter, about 8 inches. |
| | An old Venetian (?) glass vase, enamelled with foliage, birds, sun, &c. in colour. | Ditto. | Height, 12 in.; breadth, 5 in. |
| | A blue glass tumbler, enamelled with peacock-feather pattern, &c. in colour. | Felix Slade, Esq., Doctors' Commons. | Height, 4½ inches. |
| | A blue Venetian glass tazza, enamelled with harpies, amorini, &c. in colour. Sixteenth century. | G. Field, Esq., Ashurst Park, Kent. | Height, 6½ in.; breadth, 8 in. |
| III. | An opal Venetian glass, with convoluted open-worked stem. | The Earl of Cadogan. | Height, 11½ inches. |
| | A Venetian bottle, with coloured latticinio-work | O. Coope, Esq., Rochetts. | Height, 7½ inches. |
| | A Venetian goblet and cover, puffed outline, and fine latticinio ornament. | The Duke of Buccleuch. | Height, 15 inches. |
| | A Venetian opal glass burette, touched with colour, and bosses gilt. | The Earl of Cadogan. | Height, 4 inches. |
| | A Venetian wineglass, on open convoluted stem | The late G. Nicholson, Esq. | Height, 10½ inches. |
| IV. | A group of Venetian glasses, of various patterns | Soulages collection. | Average height, 8 inches. |
| V. | A blue glass mug, enamelled with white and yellow patterns, medallions, &c. | The Earl of Cadogan. | Height, about 6 inches. |
| | A blue glass bottle, enamelled in colour, with saints and foliage in vertical compartments. | Felix Slade, Esq. | Height, 5 inches. |
| | A German wiederkom, enamelled with a coat of arms in colour. 1685. | R. Napier, Esq. | Height, 12½ inches. |
| | A German wiederkom, enamelled with the arms of the Holy Roman empire, &c. in colour. | Felix Slade, Esq. | Height, 8½ inches. |
| VI. | A Byzantine enamel pectoral cross ... | A. B. Beresford-Hope, Esq., M.P. | Full size. |
| | Centre of a book-cover—German enamel ... | Felix Slade, Esq. | |
| | German enamel plaque. Figure of a saint ... | Lord Hastings. | |
| | Portion of antique champlevé enamel | St. Columba's College. | |
| | Two German enamel plaques. Subjects, Alexander and Samson. | J. E. W. Rolls, Esq., the Hendrie, Monmouth. | Diameter, 10 inches. |
| VII. | An offertory plate, and end of a chasse. Early Limoges enamel. | Lord Hastings. | 9 inches by 7 inches. |

LIST OF PLATES AND WOODCUTS.

| PLATE. | SUBJECT. | OWNER. | DIMENSIONS. |
|-----------|--|--|----------------------------------|
| VIII. | An early Limoges enamelled chasé | H. Magniac, Esq., Colworth House, Bedfordshire. | Length, 14 in.; height, 13½ in. |
| | A burette. Early Limoges enamel | The Marquis of Breadalbane. | Height, 6½ inches. |
| | A pricket candlestick. Early Limoges enamel | Col. Meyrick. | Height, about 14 inches. |
| IX. | A Limoges enamel plaque à paillettes—the Annunciation. Early Renaissance. | C. S. Bale, Esq., Cambridge Terrace, London. | 9½ inches by 8 inches. |
| X. | A Limoges enamel plate—circular—the Fall of Manna; en grisaille. Sixteenth century. | The Earl of Warwick. | Diameter, 16½ inches. |
| | Limoges enamel tazza, en grisaille | The Marquis of Breadalbane. | Height, 9 inches. |
| | A Limoges enamel salt. Early Renaissance | Lord Hastings. | Height, 2½ inches. |
| XI. | An oval plaque—La Grammatique—Limoges enamel. By Jean Courteys. Sixteenth century. | Sir A. Rothschild, Bart. | Length, 22½ in.; breadth, 16 in. |
| XII. | A Limoges enamel plaque, in its original frame—portrait of the consort of Philip II. of Spain, by L. Limousin. | Danby Seymour, Esq., M.P. | 17¾ inches by 12¾ inches. |
| XIII. | The inside and outside of a Limoges enamel tazza. Sixteenth century. | J. Mayer, Esq., Liverpool. | Diameter, about 6 inches. |
| XIV. | A Limoges enamel ewer. Subject, an equestrian combat, by Jean Courteys. | S. Addington, Esq., St. Martin's Lane, London. | Height, 10 inches. |
| | Another. Subject, the Passage of the Red Sea. In colour, with gilt arabesque ornament. Sixteenth century. | The Earl of Warwick. | Height, 12½ inches. |
| XV. | A Limoges enamel dish; oval. Subject, the Judgment of Paris, by Pierre Raymond. 1550. | S. Addington, Esq. | 20 inches by 15 inches. |
| XVI. | A Limoges enamel plaque—Virgin and Child. Sixteenth century. | The Earl of Warwick. | 5¼ inches by 3½ inches. |
| | A Limoges enamel plaque, in colour. Subject, Apollo and Daphne. Seventeenth century. | Lord Hastings. | 5 inches by 4 inches. |
| | An oval Limoges enamel plaque. Subject, Peace and Abundance; in colour. Seventeenth century. | The Marquis of Bath. | 8 inches by 7 inches. |
| XVII. | 1. A Venetian enamel plate | Rohde Hawkins, Esq. | Diameter, 10½ inches. |
| | 2. A Venetian tazza. Both sixteenth century | Lord De Talley. | Height, 8 inches. |
| WOODCUTS. | | | |
| | The ring of Ahlstan, gold and enamel | H. Wheble, Esq. | Diam. 7½ in.; height, 4½ in. |
| | A champlévé enamel bowl. Early Limoges ... | The Earl of Warwick. | |
| | Detail of base of an early Limoges enamelled candlestick, 7 inches high without pricket. | The Rev. G. W. Brackenridge. | |
| | Three illustrations of the Ragenfroi crosier-head. Early Limoges enamel. | Col. Meyrick. | |
| | An enamelled circular fibula | Lord Hastings. | Diameter, 2 inches. |
| | Two pieces of detail from the tenure horn and baldric of Savernake Forest. Thirteenth century. | The Marquis of Aylesbury. | Length, 25 inches. |
| | Venetian glass goblet and cover; spiral flutes and enamel. | Felix Slade, Esq. | Height, 16½ inches. |
| | An early French glass, enamelled with figures and mottoes. | Felix Slade, Esq. | Height, 6 inches. |

P R E F A C E.

IN submitting this work to the Public, it is sincerely hoped that it may be found worthy of occupying no unimportant place in the category of those beautiful and valuable books on similar subjects which have appeared throughout Europe during this century; that it may not only please and stimulate the taste of those who take an interest in the Ornamental Arts, but be of practical benefit to artists and artificers, and assist in realizing that which is now so universally and so emphatically demanded,—that objects destined for use shall also be agreeable to the eye, and in meeting which the Industrial Arts of the United Kingdom in almost every department now vie with those of other nations who have had the advantage of precedence, as regards education in the principles and practice of Art. Englishmen are not of those who regard with indifference or question the results of the efforts made by Government, by cities, and by individuals, to develop and spread amongst their nation a love for the arts, and a high capacity for applying them. They are descendants of the same people who have left as monuments of their artistic power those illuminated manuscripts, and other works of ornamental art, of the Celtic and Anglo-Saxon schools, which to this day are admired and treasured throughout Europe,—whose embroidered works are equally prized;—who have left behind them a land thickly studded with cathedrals, churches, castles, and mansions, the grandeur and picturesqueness of which impress the soul to this very day, and will have a never-ceasing influence; and, even from a time when men's minds were fully occupied in the higher and more important questions of religious and political life, have transmitted to their posterity the names of Inigo Jones, Wren, and Gibbons.

It is true that, so far as the Arts are concerned, the greater part of the eighteenth century is almost a blank; but since the commencement of the present century such progress has been made, men of such high ability can be shown, and appear so resolved to follow up the course thus happily begun, that we have no right to look despairingly on our future, and should rather rely with a reasonable faith on its fertility. The Great Exhibition of 1851 did much, and the decennial Exhibitions which are now promised cannot fail to produce a beneficial effect; but none can be expected to have so close, immediate, and powerful a bearing on art as the Exhibition of 1857, in spite of the ineligibility of the locality where it was held, and the sorry advantages—we might say the absolute impediments thrown in the way—of those who wished to make it an opportunity for study. It is

PREFACE.

true, however, that there were great difficulties connected with the subject; and considering the enormous value of the works intrusted into the hands of the Committee, in addition to the fact of its being the first exhibition of its kind, they can scarcely be blamed for the anxiety they evinced that no possible injury should happen to the objects committed to their care.

For the selection of the objects represented, and for the Essay upon Decorative Art, the Editor is personally responsible; and in acknowledging with sincere thanks the energy and ability displayed by all connected with the preparation of the work, he has particularly to express his obligations to the following gentlemen for the very valuable disquisitions on the departments of Art to which their names are attached:—

To G. SCHARE, Jun., Esq.; J. C. ROBINSON, Esq.; A. W. FRANKS, Esq.; M. DIGBY WYATT, Esq., and OWEN JONES, Esq., for their respective Essays on Sculpture, and the Ceramic, Vitreous, Metallic, and Textile Arts. To FRANCIS BEDFORD, Esq., and his assistants for the entire series of Chromo-lithographs and the Photographs from which they were executed; to ROBERT DUDLEY, Esq., for the Wood Engravings which illustrate the text; to MESSRS. COX & WYMAN for the care bestowed in the printing of the letter-press; and to MESSRS. DAY & SON, Lithographers to the Queen,—the producers as well as Publishers of the work,—for the liberal and admirable manner in which the whole arrangement has been carried out; to these gentlemen, individually and collectively, he returns his most hearty gratitude. Finally, he would tender the same strong appreciation of their kindness to the proprietors of the valuable works of art depicted in this volume, who have so liberally for that purpose intrusted them to his care.

The cover prepared for the work by MESSRS. LEIGHTON & HODGE is almost a fac-simile of a design by GASCON, and is particularly appropriate, as having been one of the objects contributed to the Exhibition.

INTRODUCTION.

FROM the time when the Neo-Christians in their holy zeal commenced the destruction, as far as practicable, of the monuments of Pagan Art, down to within the last few centuries, the ruin or neglect of works of antiquity has been ever going on. It would be no uninteresting task to trace the various causes which led to the revival of antique Science, Art, and Literature, during the fifteenth and sixteenth centuries in Italy, by means of which a deep appreciation and love for antiquity was spread and nourished in the most powerful states, and amongst the greatest intellects of modern times. In England, however, with which we have especially to deal, it was not till the seventeenth century that this newly planted feeling bore fruit; even then, the principal collectors—royalty itself, and noblemen—employed people of education to select subjects for their galleries and museums: and the treasures then obtained were valued almost entirely for their excellence as Works of Art with but little feeling, and less knowledge, of their importance as illustrating the life and intellect of past epochs of human existence.

In the seventeenth and eighteenth centuries, the desire of such knowledge gradually increased, and Archæology began to assume the form and method of a science, which threw its light, dim indeed and yet uncertain, not only on the long-past days of ancient Greece and Rome, but on the yet more remote gloom of Egypt, and the cavernous obscurity of early European life: after a certain period of probation, the contempt with which such studies were regarded by the world generally passed away; and at the close of the eighteenth century, and still more after the commencement of the nineteenth, the “Dryasdusts” became recognized as a body of students whose researches were calculated to be of the highest importance, not to Art only, but for the general advancement and certitude of all historic knowledge. At present, this is peculiarly the case; for we live at a time when there is an almost universal desire to preserve whatever may tend to elucidate the entire history of the human race.

INTRODUCTION.

That the nations of antiquity themselves were probably little interested in such feelings, the very obscurity of our early history tends to prove: certainly it was not during the Mediæval period that the noble monuments of past ages attracted much attention, or aroused admiration; the artists of that time were so enrapt with the fashion of their day, that they paid no regard even to the taste of their more immediate predecessors, and whatever additions or restorations were made to existing buildings, were made without respect to the original style, in a manner calculated to shock that fastidious feeling for synchronism now so prevalent with us. This utter disregard of the past was destined to react on Mediæval Art in its turn; and within a hundred years after the revival of the Antique, scholars and artists dilated in terms of slighting contempt on the barbaric irregularities of the Gothic style. With the artist and educated man of our own day it is far otherwise: he is not the mere child of the hour, ignorant of the past, and careless or distrustful of the future, but, with vastly extended and wide-seeing ken, stands on an eminence from which his gaze stretches back far, far away, to the obscure ranges left behind him, and presses onwards with hopeful heart and longing desire into the limitless boundaries of ages yet to be. He now perceives that he is an agent in carrying out a grand and wonderful scheme of existence; and that with all human life—past, present, and to come—he is most intimately bound up; human himself, no facts relating to humanity are devoid of interest to him, and he is, at will, a dweller in ages long lost in reality, yet to him still replete with life and meaning; nothing is indifferent to him; he would preserve religiously the mouldering ruin, the ivied tower, the many-arched temple, would rescue from oblivion the earth-buried relics of the poetic East, and retain or restore all that his fellow-men of every clime and age have produced before his time, as an essential portion of his own heritage as a human being; he wishes—

“ All knowledge of the past revived; the events
Of old and wondrous times,
Which dim tradition interruptedly
Teaches the credulous vulgar, were unfolded
In just perspective to the view.”

To this end it was not enough that the mere political or social history of the past should be known to us, we were anxious to come to a nearer, more personal acquaintance with our ancestors: this was effected by the study of architecture, and we owe a debt of gratitude to the antiquaries of the last and present century who devoted their time to the investigation of the Saxon, Norman, and Pointed styles, by which means we were brought to the threshold of the house. Having once become acquainted with the buildings, costume, and manners of the past,

INTRODUCTION.

archæologists proceeded still further, and, at the present day, so close is our acquaintance with all the requisites of daily life of every epoch, that we might completely revive any one, even to its slightest minutiae.

England has every claim to the honour of having been one of the foremost to reach this point, notwithstanding that the first collection of works of art commenced at a comparatively late period. Henry VIII. and Elizabeth, it is true, received presents enough of valuable and rare works of art to have founded a collection probably, besides possessing the accumulated royal treasures of former reigns; and on state occasions, there were, no doubt, displays of works of art, especially in the precious metals, so much in fashion amongst magnates from a much earlier period. Thus, when Henry VII. held royal state in the hall of Richmond Palace, there was "a rich cupboord sett there up in a bay window of ix or x stages or haunces (*aunes* ?) of hight, furnished and fulfilled with plate of gold, sylver, and regilte."

In the British Museum is still preserved an inventory of the household furniture of Henry VIII.; and even the modest Erasmus kept a dressoir of pieces of plate given him by the greatest men of the day.

Henry VIII., as we find by the inventory of his furniture, pictures, &c., at his various palaces (MS., Harleian, No. 1419), amassed a great number of valuable articles for ornament as well as use, an immense quantity of hangings of crimson cloth of gold, of arras, of tapestry (a distinction clearly made throughout the inventory), of leather "lay'd with golde and silver foyle," carpets of "Turkuey," cloth of gold, of tissue, of velvet worked with ornamental patterns and figure-subjects, amongst which we remark many classical, as Jupiter and Juno, the Labours of Hercules, &c.; others are, the Seven Deadly Sins, Godfrey Bullen, the Bucherons, the Emperor Constantine, Children, Hawking and Hunting,—indeed a striking variety of subjects, sacred and profane.

At Greenwich, besides a long enumeration of hangings, curtains, bed-furniture, all ornamental, we meet in his privy chamber with the picture of the French king and the French queen; with the exception of two glasses painted, there is little in this chamber but what characterized the king's taste; such as hawks' hoods, "bowes of ewe," spurs, bone tables for playing, &c. In the lower study, however, a great number of books, and glass basins, ewers, and bowls, painted.

In the Glasse-house at Westminster, amongst a large quantity of glass "and sundry other things of earthe," "a faire glasse, the foote and cover garnished with silver and guilte, upon the toppe of the cover a woman holdinge a (* * *) in one honde, and a snake in the other;" "an ewer, of Jasper colour;" "a great fountayne of glasse;" in all, 142 pieces, most of which are clearly Venetian.

INTRODUCTION.

We find also 153 "tables, with pictures upon them;" "a table with the picture of a woman playinge uppon a lute, and an olde manne holdinge a glasse in one hande, and a deadde mannes headde in the other hande:" these 153 pieces appear all to be embroidery; a great number follow in "stayn'd clothe," amongst which "a stayned clothe with the picture of Charles Emperor."

Amongst "pictures," we meet with fourteen pieces on earth, which appear to have been in Majolica and Luca della Robbia ware, or something similar; *e. g.*, "a picture of Saincte John's headde in a dish of earthe;" and "a picture of Moises made of earthe, set in a box." There are numerous clocks, of which one "of copper and guilte, with a rhyme to the same, gowinge all the dayes in the yere, and the (* * * *) with 3 movinge dialls to the same; one of them beinge silver, enamild blewe, and the 12 signes guilte, with 3 great counterpoises of copper, and 3 verye small counterpoises of like copper guilte;" also 14 "lookinge steele glasses." These are at Westminster, in charge of Sir Anthony Denye.

In the new library are "cabonetts of copper and guilte" upon purple velvet, having locks plated and silvered, cabinets of coloured leather, and coffers of mother-of-pearl. In the charge of Phillip Van Wilder, are placed an immense number of musical instruments, organs, virginals, clavicordes, citherns, flutes of ivory tipped with gold, recorders, &c. In the king's secret study are several interesting works of art, and here certainly are paintings, such as "tables of wood painted with Victory and Mars," St. George, St. Martin, &c. In the secret Jewel-house at St. James's were exceedingly valuable objects, gold, silver, glass, silver crosses set in mother-of-pearl, paintings, &c.

The MS., in two thick folio volumes, from which these few extracts are made, is very difficult to decipher, but would well repay whoever had time and patience enough to do so, since it gives a complete account of the contents of all the royal households.

Thomas Howard, earl of Arundel, appears to have been the first person in England who set systematically to work to form a collection of works of art. This high-minded and accomplished nobleman spent many years abroad, during which time he acquired that taste and love for art which so distinguished him; besides his encouragement of Jones, Vandyke, Hollar, Stone, Le Sœur, and Fanelli, he commissioned Edward Norgate, Windsor herald, to collect pictures, John Evelyn to obtain antique statuary for him at Rome, and sent William Perry to Greece and the Levant for the same purpose.

An extract from a letter to his duchess, written from Theobalds, about the year 1619, shows how vigilant he was to obtain objects of Art:—"I desire you woulde presently by some meanes knowe what Sir Thomas Roe hath brought of

INTRODUCTION.

antiquities: Goddes, vases, inscriptions, medalles, or such like. I think Sir Robert Cotton or Mr. Dikes were fitte to gette them. I wish it were done before Friday, for I feare my Lord Chamberlayne (Pembroke), and nowe I thinke they might easily be had." He had not only the Earl of Pembroke, however, to fear, but also the celebrated Villiers, Duke of Buckingham, who sought to rival him as a collector, and besides his gallery of paintings, amongst which were nineteen by Titian, seventeen by Tintoretto, thirteen by Rubens, and thirteen by Veronese, not to enumerate other examples by the greatest masters, commissioned Sir Thomas Roe, Ambassador at the Porte, and Mr. Petty, to collect antiquities for him in Greece, purchased the collection of works of art belonging to Rubens for £10,000, and an important series of medals from Vanderborcht of Brussels. This collection was sold in Holland, and dispersed about the year 1648.

On the Earl of Arundel's death, whilst an exile in Italy, his collection was divided between his eldest son and Sir William Howard, the unfortunate Viscount Stafford. The former, through the influence of Selden and Evelyn, presented his antiquities to the University of Oxford: the remainder of the collection, which was still preserved at Arundel House, London, was partially confiscated and sold during the civil wars. In 1678 the house was destroyed, and the statuary finally sold; the busts being purchased by the Earl of Pembroke, and the remainder by Lord Leinster and Mr. Waller; the cameos and intaglios were kept by a divorced Duchess of Norfolk, who bequeathed them to her second husband Sir John Germaine; through Lady Betty Germaine they passed into the Spencer family, and formed the celebrated Marlborough collection, which has been so well drawn by Cipriani, and engraved by Bartolozzi.

Another portion of the original Arundel Collection, preserved at Tarthall House, near Buckingham Gate, was sold in 1720 in the following lots:— Pictures, £812. 18s. Prints, £168. 17s. 4d. Drawings, £299. 4s. 7d. Japan, £698. 11s. Gilt and other Plate, £462. 1s. Crystal Vases, £364. 3s. Agate Cups, £163. 16s. Jewels and Curiosities, £2,467. 7s. 10d. Medals, £50. 10s. 6d. Odd lots of Plate, £170. 6s. 7d. Cabinets and China, £1,256. 19s. Household Furniture, £1,199. 3s. Several other Lots, £738. 13s. 2d.: making a total of £8,842. 11s.

The example thus set by the Earl of Arundel was followed by Prince Henry, the accomplished son of James I., who formed a collection of coins, medals, cameos, and intaglios: of coins he is stated to have had 1,200, of which, after the Restoration, only 400 remained in the possession of his family. In Vanderdort's curious inventory of Charles I.'s collection we find, "Item, a figure emboss'd in colour'd ware so big as y^e life, upon a black ebone lay'd in with silver and gold

INTRODUCTION.

pedistal, was made for y^e Emperour Rodolphus, who did write divers times for it to be brought to him. But Prince Henry would upon no terms or conditions let y^e same and y^e maker thereof go out of England, but promising he would give so good entertainment as any emperour should: whereupon he promis'd him that when y^e cabbinet room should be done, that he should have y^e keeping of all his medalls, and 5 * * a year for service done and to be done, which, as yet, by reason of his unscasonable death was never performed." A marginal note informs us, that "y^e maker thereof" was Abraham Vandoort himself.

Charles I. commenced forming a collection of Works of Art immediately on his accession to the throne, and purchased the gallery of Vincenzio Gonzaga, Duke of Milan, for the sum of £20,000: this collection was then considered one of the best in Europe. The celebrated Raffaele cartoons were purchased by the advice of Rubens for the Mortlake tapestry manufactory, established by Sir Francis Crane, about the year 1625.

Sir Kenelm Digby, Knight, "that noble and absolutely complete gentleman," was commissioned by the King to bring antique statuary from the Levant, but his most active agents were Sir James Palmer, Sir Henry Wootton, and Mr. Endymion Porter. By these means, by his own purchases, and numerous presents from monarchs, noblemen, and gentlemen, who knew the King's love of Art, a large and important collection was formed, which, unfortunately, in spite of the strenuous efforts of Cromwell, Ludlow, and Colonel Hutchinson to prevent it, was confiscated, sold, and dispersed by the Parliament, between 1648 and 1653. The principal purchasers were Cardinal Mazarin, Don Alonzo de Cardenas, the Spanish Ambassador, Queen Christina, the Archduke Leopold, Governor of Flanders, Cromwell himself, and Colonel Hutchinson. Some of the prices at which the sculpture was sold are annexed, and may serve to give an idea of its value. In the Gallery at Somerset House, 120 pieces sold for £2,327; the copy of the Borghese Gladiator, by Bernini, £300; the King's Bust, by Bernini, £800; one of the Muses, £200. The total proceeds of the sale amounted to £118,080. 10s. 2d., and the total appraisement of the gold and silver plate, rarities of Art, &c., in the several royal dwellings, was £14,221. 15s. 4d.

Two documents of great interest are preserved, which afford us a very complete idea of the nature of the King's collection. One is, "An inventory of the pictures, medals, agats, and other rarities of K. Charles I., in the Privy Gallery at Whitehall, in the King's new created cabinet room, by Abraham Vanderdort the keeper" (MSS. Harleian, now in the British Museum). Of the Paintings and Statues we shall say nothing, but that they were of the most valuable description, and were obtained from numerous sources besides the Mantua

INTRODUCTION.

Collection: we will rather make extracts of some of those subjects more immediately bearing on the Arts illustrated in the present work.

Amongst such we find: "Imprimis, in a green figur'd velvet case, a Neptune with two sea-horses curiously carv'd in white ivory on a black pedistall, which came out of y^e Emperour Rodolph's cabbinet, and was given to y^e King by y^e Earl of Dorset.

"Item, in one colour of ware imboss'd for a pattern upon copper, y^e pattern for a scabbard of King Henry the 8th dagger [Holbein's?], many little figures, whereof some broken, bought for y^e King by y^e King's Surveyour, Mr. Inigo Jones.

"Item, carv'd in wood, a little farmer's house, where is a little dog barking at a country fellow passing by, which was brought from Venice by Sir Henry Wootton, and given to y^e King whilst he was Prince. 3 pieces done in white ivory, carv'd, bought by Mr. Surveyour for y^e King. A silver piece in casted work, by Paul Van Vianen, who was y^e Emperour Rodolph's man. Silver driven plates (repoussé), by 'Rogers.' Ivories given to the King by Mr. Endymion Porter. A Copy of Titian's Lucretia [now at Hampton Court], carved in box by Petitot (the miniature-painter). An arm of plaster, moulded by Henwinckle, upon y^e very life of y^e now King of Denmark's arm. An annunciacion angel 200^d years old, where y^e 2 several arms be y^e French and English. A Limosna [Limoges] enamelling work, bought by Mr. Endymion Porter's means when his Maj^{ty} bought y^e great flower-pot, done by y^e Italian Genovese woman at Paris." This we find by another entry was a vase, with flowers painted on board. There was also a fine collection of medals; amongst which were thirty-two "pictures" of King James, in wax, gold, and silver; some given by my Lord Chamberlayne (Pembroke), consisting of portraits of the most remarkable characters in history, as well as ancient coins: amongst them were Charles, Duke of Burgundy, "y^e favourite in France, Cardinal Richlieu," Erasmus, several Popes, Henry VII., and Queen Mary.

Numerous "christalls" are also mentioned, and sculpture of the day, brazen and marble statues; amongst which, a great horse, done by Cavallero John de Bolonia, a statue by "Francisco, y^e one ey'd Italian" (Fanelli), Florentine bronzes, and a large collection of cameos and intaglios, all placed under the head of "agats."

This MS. is exceedingly interesting and very complete; it describes all the paintings in the various rooms, with notes from whence they came, and is interspersed with characteristic remarks by the writer.

The other document is printed in the fifteenth volume of the "Archæologia," being "A true inventory and appraisment of all the plate, &c., in the custodie of Mr. Carew Mildmay, made and taken the 13th August, 1649," and includes the

INTRODUCTION.

regalia. The following extracts are useful, as affording some idea of the nature and value of the most remarkable pieces:—

“Two christall crewitts, garnished with gold, set with rubies and two torquoysses, £3 per oz., valued at 174£.

“10 gold flagons, with chaines, at 5s. p. oz., 205£.

“2 great silver basons, with some stones set in colletts of gold, 5s. 4d. p. oz., 144£. 10s. 8d.

“A *cheyne* large pott, with an eagle beake and serpent handle, with a cover richly garnisht, 50£.

“A pidgeon of aggatt, garnished with gold and stones, at 2£ per oz., 54£.

“An aggatt cupp, garnished with gold and stones, supported by 3 lions, at 3£ p. oz., 36£. 15s.

“A christall cup, with coronett cover garnished with gold, saphire, and pearle, at 2£. 10s. p. oz., 81£. 5s.

“A broad christall bowle and cover, garnished with gold, and pearle and other stones, 5 mottoes enamelled on the cover and 2 about the foot, 120£.

“An old woman of gold enamelled, with a salt upon her head, 80£. A golden nunne, enamelled, with a ragged staffe in her hand, 2£. 10s. p. oz., 35£.

“A cupp of unicornes horne, richly garnisht with gold, valued at 10£. An unicorne horne beaker, garnisht with gold, 45£. The unicornes horne, weighing 40 lb. 8 oz., valued at 600£. [This unicorn's horn, to which occult virtue was ascribed, is that of the narwahl, spiral and tapering to a point; it was much valued during the Middle Ages, and often occurs, spoken of as an object of great value, in the inventories of the French kings and noblemen. It was not usually carved, but, from the beauty of its material, was set and garnished as described above.]

“A rhinoceros cupp, graven with figures, with a golden foot, valued at 10£.

“Queen Edith's crowne, silver gilt, 16£. King Alfred's crowne of gould wyer worke, set with slight stones and 2 little bells, 3£. p. oz., 248£. 10s.

“2 voyding knives [to clear crumbs from the table] with christall handles, garnished with gold, 6£. One voyding knife, a carving knife, an ordinary knife and fork, with gold handles, enamelled, 30£.”

Of glass there does not appear to have been much,* christall being the material most in vogue: we find only a few examples, such as “A long-footed greene glasse case cuppe, standing on a flower de luce, with a cover garnished with gold, 3 great pearles of the topp of the cover, 20£.

* In this inventory we miss the glass, majolica, &c., mentioned in that of Henry VIII. It has been suggested that Philip of Spain, aware of their value, took them to Spain with him after Mary's death in 1558.

INTRODUCTION.

"A great glasse cupp and cover, garnisht with gold enamelled green on the topp, 22£. A blew glasse bottle, garnished with silver, 15s."

Amongst other objects are mentioned dishes of mother-of-pearl, garnished about with silver gilt, crystal cups, candlesticks, and watches, agate cups and bottles, jasper tunns, and vessels in serpentine, heliotrope, shepherdstone, lapis lazuli, and marble.

The above extracts afford some idea as to what a complete and varied collection Charles had amassed. The taste for such works, however, declined during and after the Revolution. Charles II. made no efforts to recover what had been lost, or to form a fresh collection. James II. was equally insensible to their value; and it is not until the present day that Royalty has turned its attention towards these minor branches of Art. The great collectors of the seventeenth and eighteenth centuries sought for antique Sculpture and Paintings, almost to the exclusion of the other Arts; and whilst Sir Robert Walpole was employing Sir Andrew Fountaine to form his celebrated gallery at Houghton, he appears to have been regardless of the many and beautiful works in earthenware, ivory, enamel, &c., which the accomplished knight got together at his own residence.

This collection, which is still in a great measure intact, and is the oldest as well as the most valuable perhaps in the country, was formed by Sir Andrew Fountaine, who received his knighthood when vice-chamberlain to Queen Caroline, wife of George II.: in 1726 he signalized himself by his classic attainments and taste at Oxford, published in 1704 a work on the Anglo-Saxon and Anglo-Danish coins, and was the friend of the most celebrated literati of his day: he visited Italy twice, once in 1692, and again in 1715; during these visits he made the acquaintance of Cosmo de' Medici III., with whom he lived on terms of close friendship, and through his assistance obtained many of the beautiful works of Art collected by him at his country seat, Narford Hall, in Norfolk; consisting of enamels, majolica, Palissy ware, ivories, bronzes, statuary, coins, medals, gems, Oriental china, MSS., books, and pictures. Of this large and valuable collection the Palissy ware, majolica, and enamels, are unrivalled probably in this country; the Italian majolica is represented by so great a number of fine examples, as to form in itself almost a complete history of the potter's art in Italy from the sixteenth to the eighteenth century; the Palissy ware is not to be matched for the size and perfect state of its specimens; the Mediæval and other ivory carvings are most valuable and interesting; and the collection of Limoges enamel-work of the Renaissance period contains upwards of thirty fine pieces by the famous artist Jean Penicaud.

So little, however, did the example thus set induce others to follow in the same

INTRODUCTION.

course, that it was not until of late years the collection was at all appreciated. Dallaway, writing in 1800, merely remarks in a note, that "at Narford is a very curious cabinet of earthenware, finished with arabesques, &c., after designs of Raffaele or Giovanni da Udine:" and a writer in the year 1810 ("Beauties of England and Wales," by Britton and Brayley) says:—"Here is a large collection of old china, several pieces of which were painted by Raffaele; among this are two very large cisterns, of fine form and execution, measuring three feet by eighteen inches each."

The taste for such subjects, however, received undoubtedly a great impulse from the example of the witty and aristocratic Horace Walpole, who in 1747 commenced his toy feudal mansion at Strawberry Hill, which was finally crammed full of works and curiosities of Art; apparently not devoid of interest to the public, as we read in a notice printed at his own press, that strangers may be admitted to see his Museum by card; but if more than four come together, the housekeeper has positive orders not to let them in: the hours are from one to three, between the months of May and October, and no children are to be admitted. The greater part of his collection was formed from the spoils of the most celebrated virtuosi of the seventeenth and eighteenth centuries—Dr. Mead, Lady Betty Germaine, Lord Oxford, the Duchess of Portland, the Earl of Peterborough, Thoresby, and numerous others in England, besides choice works from many collections abroad.

"Mixed with these genuine productions of talent," writes Mr. Brewer, in 1816, "are many playthings of antiquarianism, and a countless variety of articles in French porcelain, and that of Saxony and other countries, which some may deem quite as well suited to a dairy as a cabinet, together with a stupendous assemblage of nondescript trifles, which a rich man may place anywhere, but which a truly judicious admirer of the arts would find a difficulty in appropriating to a spot on which they might be seen with advantage to the credit of his own judgment."

This celebrated collection came into the possession of the Waldegrave family, and was sold by auction in 1842; the sale extended from April 25th to May 21st, and realized, including books, furniture, pictures, &c., £33,450. The following prices will serve to give some idea of the value then set upon objects of *vertu*: A small ebony trunk for perfumes (from the Grand Duke of Tuscany's wardrobe), ascribed to Cellini, £36. 10s. A rare piece of Faenza earthenware, £16. 15s. Raffaele ware, "Feast of the Gods," after Giulio Romano, £6. Two grand Faenza cisterns (now in the possession of Miss Burdett Coutts), £84 each. A saltcellar in Palissy ware, £5. 5s. A curious piece of Oriental china, turquoise-blue, £10. Two blue-and-white Delft bottles, £2. 10s. Two fine Limoges enamel plaques, by Laudin, £6. 10s. Twelve engraved silver dessert-plates, by

INTRODUCTION.

Simon van der Pass, £116. 11s. Anne Boleyn's clock, £110. 5s. Wolsey's cardinal's hat, 21 guineas. Two splendid ebony chairs, £54. 12s. A very large and curious altar candlestick, of Moorish work, inlaid with silver, £17. 17s. A nautilus-shell, richly mounted in silver gilt, £37. 16s. A fine gold medal of the Emperor Maximilian, £9. 9s. The Cellini bell, bought in by the Earl of Waldegrave, at £252. Rosewood and ivory inlay cabinet, £126. The armour of Francis I., ascribed to Cellini, £320. 5s. Six extremely rare and curious old Venetian glass dessert-plates, with views of Venice on them, £3. 10s.; two of these afterwards fetched at the Bernal sale, £12. A dark blue and gold Sèvres plateau, beautifully painted with wreaths of flowers, 10 guineas.

The celebrated collection at Stowe, principally got together by the last Duke of Buckingham, was sold in 1848; but there does not appear even then to have been a much greater advance of prices: thus—An amber crucifix sold for £2. 9s. A pair of very fine Chelsea vases, £23. 10s. A fine majolica plate, £2. 18s. A curious early piece of majolica, subject "The Incredulity of St. Thomas," 10 guineas. A majolica plate, subject an "An Artist painting the Majolica Ware," £4; this plate was afterwards sold at the Bernal sale for £142. The average of the majolica plates at this sale was between £3 and £4 each. Two beautiful Chantilly cups, £2. 12s. A fine Limoges tazza, £31. 10s. An ivory figure of Time, 12 guineas. The Fonthill cabinet, inlaid with lapis lazuli, &c., garnished with or-moulu, £89. 5s. A fine ivory tankard, German, subject "The flight into Egypt," £66. A shell-formed vase of rock crystal, engraved, £25. An Italian bronze figure about two feet high, £10. 15s. An engraved glass, with ciphers and arabesques, £3. A fine ebony cabinet, with tortoise-shell and boule panels, &c., £210.

At the sale of the Bernal collection in 1855, there is to be remarked an extraordinary advance in prices, thus, *e. g.*—A bronze cinque-cento tripod sold at £31. 10s. An ancient reliquaire, £66. King Lothaire's crystal, originally bought for £10, sold at £267. A German glass enamelled viderkom, £25. A blue Venetian tazza, £17. An ivory cup and cover, £200. A Raffaele ware dish, £53. 11s. A plaque of Limoges enamel, by Leonard Limousin, £56. 10s. Another by the same artist, £61. 19s. A brass dish, with medallions of the German emperors, £47. 5s. Two fine Sèvres vases and covers, £320. 5s. A Capo di Monte cup and saucer, £32. 11s. The sale occupied thirty-two days, and brought, exclusive of books, furniture, and prints, about £62,690.

This extraordinary advance in the value of such objects arose consequently on the increasing appreciation of them as Works of Art; the fashion now so prevalent of collecting them, and the wealth of competitors, all seeking to obtain

INTRODUCTION.

the best examples; so general is now the taste for Old Works of Ornamental Art, that the writer, in his late tour through the country, found there was hardly a small town or village but had its local Bernal; whilst so numerous and celebrated are the collections of this nature now in the United Kingdom, that an interesting and instructive volume might be written on any one of them. A great number are represented at Manchester, but we miss the names of the Dukes of Hamilton and Devonshire, Andrew Fountaine, Esq., Joseph Marryat, Esq., the Hon. R. Curzon, Jun., Octavius Morgan, Esq., W. Maskell, Esq., and A. Barker, Esq. We are however not without hopes that at some future period, under more propitious circumstances, the public may obtain the benefit of viewing the most remarkable Treasures of Art which they have in their possession.

The earliest public Museum of this nature was founded by Elias Ashmole, at Oxford. Ashmole was born at Lichfield, in 1617, and whilst yet young practised as an attorney at London, under the protection of Paget, one of the Barons of the Exchequer. During the Rebellion, he retired into Cheshire; he afterwards entered at Brazenose College, Oxford, then served in the Royal Army, and again retired, this time, into Berkshire, where he married Lady Mainwaring: at the Restoration he was made Windsor Herald, and in 1677 proposed to give his own collection, combined with what he bought from the Tradescants,* to the University, if they would erect a building expressly for it. They did so, and the Ashmolean Museum was completed in 1682. Besides the Tradescant Museum, he added coins, medals, MSS., &c., got together by himself, and after his death bequeathed his library to it, subsequently enriched with the MSS. of Aubrey, Sir William Dugdale, and Anthony Wood.

Ashmole was a member of the Society of Antiquaries, originally founded during the reign of Elizabeth, in 1572, at which time they petitioned the Queen for a charter of incorporation and for some public building to assemble in; their object, however, was frustrated by the death of the Queen. Amongst those who subsequently were in the habit of meeting at Sir William Dethicke's, Garter King at Arms, we remark the names of William Camden, Sir Robert Cotton, Sir Henry Spelman, and John Stowe: this society was dissolved, for some unexplained reasons, by James. It is interesting also to know that Sir Philip Sidney, Sir Walter Raleigh, the Earl of Pembroke, Coke, and Selden, were amongst the first members. In 1717 the society was reconstituted, Peter Le Neve (Norroy) being President, and William Stukeley, Secretary; it was finally incorporated by royal charter in 1751. This society, like that of the "Académie des Inscriptions et

* The Tradescants emigrated from Holland to London, in the reign of James I.; the family subsequently became not only great collectors of rarities of Art, but were celebrated as horticulturists.

INTRODUCTION.

Belles-lettres," established in Paris about the year 1650, occupied itself more with History than Art: thus, in the preface to the first published volume of its Transactions, in 1770, the writer dilates on this point particularly, justly observing, that "the arrangement and proper use of facts is History; not a mere narrative taken up at random and embellished with poetic diction, but a regular and elaborate inquiry into every ancient record and proof that can elucidate or establish them."

The history of Art found, however, few students in the earlier years of the Society, the first paper being "on the Antiquity and Use of Beacons;" others are on "Old Roman Roads," "whether Wine was produced from Grapes in England," "on the First Peopling of the Island," and "on the Antiquity of Horse-shoes." Other papers on early English Antiquities in the first volume, especially a letter on an Anglo-Saxon Jewel, by Pegge, and another on the Horn of Ulphus at York, by Gale, are well-written and interesting exceptions. It was soon felt that the study of Art, *per se*, was calculated also to throw a most important light on past history, and from henceforward papers on ancient Architecture, Costume, Works of Art, &c., increased, and many valuable materials were obtained towards their elucidation, until in the year 1845 the Archæological Institute of Great Britain and Ireland was established expressly "to examine, preserve, and illustrate all ancient monuments of the history, manners, customs, and arts of our forefathers." It would be unnecessary to enter further into the after-proceedings of the Institute, which reckoned amongst its members the foremost names in Church and State, in Science, Literature, and Art, nor to trace its influence in giving rise to local societies of a similar nature throughout the country. Suffice it, that by this time the great interest and value attached to the study of Ancient Art was recognized throughout Europe, and that, besides those who desired the complete restoration of old styles, and their reproduction for practical use, arose another and, we believe, more sensible body of men, who, with every appreciation of the past, studied it mainly for the purpose of infusing some of its elements into future efforts. "Into that old past," said an eloquent prelate, on the occasion of the first meeting of the Institute, "we love to look, because in it was life; into it we dare to look, because that life is now in us, and that same gift we do believe we may pass to those beyond us. We, too, may and shall be ancients, and matter for history. Let us yield ourselves with what freedom we may to the working of the power within us, and our deeds will harmonize with those wrought by the same power through the noble spirits who have been before us. Let us only use them as examples and incentives, and not feebly and blindly copy them as models. Let us visit the scenes of their departed greatness, not to array ourselves idly in their worn-out

INTRODUCTION.

customs, but that, having ears to gather up the whispers of their oracular advices, we may, by our own skill in Art, by boldness in execution, fashion for ourselves the outward circumstances we need."

This we conceive to be the right spirit in which to regard the admirable reliques of former styles of Art; there is nothing so essential to the artist as the exercise of his two most characteristic powers, Imagination and Invention. Whatever does not call these qualities into activity is poor dull work, that will never affect the mind of his fellow-man, arouse enthusiasm, or excite admiration. That man fits himself best for the exercise of such powers, who most extends his artistic knowledge, and has clearly impressed upon his mind the nature of all past Art: such a one may go forward with just confidence boldly on his way; his resources are endless; he perceives how one Art aids all and each; he sees distinctly their dependence on each other for vitality and for effect; he is master of whatever has been laboriously studied, or worked out on the bright inspiration of the moment, by kindred spirits before his time; their knowledge is now his clear gain; he looks on Nature, the great school of all Art, with a quickened soul, a thoughtful mind, an appreciating gaze; lessons are learnt from all around, and things animate and inanimate may become to him the source of fresh wisdom and novel power. Inexhaustible Nature, a store-house of unknown treasures, is to be opened by one only key, and that is study; the means for which we trust will be furnished to some extent in the contents of the present volume.

It will not be uninteresting perhaps to notice briefly the history of the Exhibition at Manchester. The merit of the first idea belongs to Mr. J. C. Deane, who put into form the original sketch of the entire collection: he then conferred with Mr. T. Fairbairn and Mr. T. Ashton, well-known names in London and Manchester; which resulted in a meeting of gentlemen at the Town-hall, Manchester, on the 26th March, 1856. The subject was then duly gone into, and the idea accepted as practicable; a guarantee-fund was opened, and in a few days the signatures were obtained of thirty-two gentlemen for £1,000 each, and of sixty for £500 each, in all £62,000; and before the 10th of May the royal approbation and patronage was obtained in furtherance of the proposed Exhibition. At a subsequent meeting, the subscribers to the guarantee-fund were declared members of the General Council, the late Earl of Ellesmere being President, and the Mayor of Manchester Chairman. An Executive Committee was also appointed, consisting of Sir James Watts, Mayor (*ex officio*), Thomas Fairbairn, Esq., Chairman, Thomas Ashton, Esq., William Entwistle, Esq., Sigismund J. Stern, Esq., Edmund Potter, Esq., and Joseph Heron, Esq. (Town-clerk), who most ably and zealously performed the

INTRODUCTION.

duties which devolved on them. On the 23rd of June, the guarantee-fund reached the sum of £70,000, and the site and plan of the building were determined on, the contractors being Messrs. Young and Co.; Mr. William Dredge, acting engineer; Mr. Salomons being appointed by the Committee to design a *façade*, &c. On the 13th of August, the first base for one of the iron columns was laid, and the work went rapidly forward.

The external dimensions of the building are 704 feet in length, by 200 feet in width; the following are some of the main dimensions internally:—the Great Hall, length 632 feet; width of the central aisle, 56 feet; width of each side aisle, 24 feet; total width of hall, 104 feet; height of centre, 56 feet 6 inches; height of side aisles, 31 feet 6 inches. Picture-galleries, entire length each side of the Great Hall, 432 feet; width throughout, 48 feet; height in centre, 50 feet 6 inches. Transept, entire length, 200 feet; width, 104 feet; height at centre, 56 feet 6 inches. The Oriental Court, 72 feet by 48 feet. Hertford Room, 72 feet by 48 feet. Principal Water-colour Gallery, 200 feet by 24 feet. Small Gallery and Turner Court, each 52 feet by 24 feet. Upper West Gallery, aggregate lineal length, 648 feet by 24 feet. East Gallery (over entrance), aggregate lineal length, 152 feet by 24 feet.

In September, Mr. G. Scharf, Jun., was appointed Art Secretary, with especial charge of the Gallery of Ancient Masters and Antique Sculpture. In October, the writer, then in London, received a communication from the Chairman of the Committee, stating that a special Superintendent for the Museum of Ornamental Art was required, and that the Committee, having heard him recommended from several quarters, would be glad to speak with him on the subject at Manchester. On the 1st of November, at which time nothing had been done towards forming the Museum, with the exception of the promise of the Meyrick Collection, the writer entered on his duties, which consisted in tracing out the general plan of the Museum in the Central Hall, the dimensions of which are given above, finding out the several objects required, and applying for contributions. Late in December, it was necessary to obtain the services of an assistant, when Mr. G. Redford was engaged to remain at Manchester, whilst Mr. Waring visited the several contributors, making selections of works required. The immense number of subjects needed, and the impossibility of visiting all contributors in the short time at command, that is before the month of April, led to the engagement of Mr. Robert Dudley in February, and shortly afterwards of Mr. Chaffers. The energy and intelligence of all these gentlemen were of essential service in securing the completion of the Museum within the time originally announced, *i. e.* the 5th of May. About the middle of March, the writer went to Manchester, and did not

INTRODUCTION.

again leave his task until the day of the opening, within which period the whole system of packing and forwarding the contributions (including sculpture) was organized, and the entire mass was unpacked and placed in the cases. One great drawback, however, to the completeness of the Museum arose from an arrangement made in March, by which the walls of the Great Hall, which the writer had been directed to cover, were given to Mr. Cunningham, for the formation of his very interesting Portrait-gallery: thus not only was the decorative furniture, which was to have been chronologically arranged, dispersed necessarily throughout the building, but a most valuable and interesting series of works in tapestry and embroidery, from the fifteenth to the close of the eighteenth century, many remarkable early pieces of which had been obtained out of the storerooms at Knowle, by the kind permission of the late Earl Amherst, were either not forwarded, or were placed wherever space could be found for them in the building.

From this cause the chronological arrangement, so earnestly recommended by His Royal Highness the Prince Consort, has been but partially carried out in the Museum: that deficiency, however, will be greatly remedied by the present volume, in which the examples given in Lithography and Wood Engraving, together with the valuable essays appended to them, will, we firmly trust, not only serve to interest and instruct those by whose encouragement the Arts alone can hope to prosper, but be of practical service to the professed artist, and assist him in that onward course which shall lead our country, at no very distant period, to rival, in the excellence of its productions, the good taste and artistic skill of the greatest nations of the Past.

J. B. WARING.

July 13th, 1857.

SCULPTURE,

IN MARBLE, TERRACOTTA, BRONZE, IVORY, AND WOOD.

By GEORGE SCHARF, JUN., F.S.A., F.R.S.L.

It would not be consistent with the limits assigned to our observations on the Sculpture in the Manchester Exhibition of 1857, to introduce more than a cursory glance at those specimens which belong to the earliest periods of art, or even at the more refined productions of the classic ages. The greater part of the monuments belonging to Egypt and Assyria are ponderous, and almost incapable of removal; consequently few could have been expected in the Art Treasures collection.*

Some very rude, and possibly very early efforts in sculpture, found in Cyprus, a locality which unites the art of the East with that of Western Greece, deserve note, as by them we may see the forms in which all the earliest and unguided efforts developed themselves; such as on the earliest tombs of Attica and Thessaly, and upon several coins of Northern Greece, especially those of Thrace and Macedon.†

Among the valuable specimens contributed by Mr. Mayer, of Liverpool, we recognize several bronzes of great importance, some of which belong to an early period of art, especially the standing Minerva or Athene, a figure treated quite in the architectural severity of style which characterizes the pediment sculptures of Ægina; it is No. 2 of Mr. Mayer's own catalogue of Bronzes.

Another figure also of Hercules, from the same collection, displays an early Etruscan character of workmanship, and exhibits silver letters expressing the word ΔΙΟΣ let into the left

* Of Egyptian art no example was to be seen in Manchester which could in any way represent its monumental grandeur, although the numerous antiquities contributed by Mr. Mayer afforded excellent specimens of their refinements on a small scale, especially in engraved gems and minute working of the precious metals. Assyrian and Persepolitan art also was unfortunately unrepresented, notwithstanding the generous readiness with which Lady Charlotte Schreiber, Mr. Layard, Sir Henry Rawlinson, Sir William Ouseley, and Mr. Stirling, complied with the applications from the Committee, and had actually sent contributions. They were found, on arrival, to require more space than remained at disposal in the building, and it is to be regretted that the public of the North lost the opportunity of seeing so important a series.

† Their complete preservation is not to be regarded as inconsistent with remote antiquity, or the fact of their having survived many other works of a later and more perfect style, since they must have been, from the first, protected by the sanctity of the tomb or locality in which they were deposited; and this would continue until the place itself was hidden by accumulated vegetation, and forgotten, until finally revealed in our own time by accidental circumstances or antiquarian explorations. To these combinations we are also indebted for the preservation of the little bronze and silver figures which were deposited with the dead as offerings, and idols or protecting deities. Such statuettes are numerous; but those of a superior execution have been always highly prized, and handed down through various collections with especial care. Not only do these bronzes afford us copies, on a reduced scale, of some of the most renowned statues and sculptures of antiquity, but they are not unfrequently the sole existing transcripts of some formerly celebrated works known to us now only through the pages of Pliny, or Lucian and Philostratus.

SCULPTURE, IN VARIOUS MATERIALS.

thigh. Such inlays of metal one upon the other are not rare; and the fine specimen of a large bronze figure in the collection of the Louvre will occur to many who have made subjects of this nature their especial study. In the Louvre bronze the inscription $\Lambda\Theta\text{ANA}$
 ΔEKATAN is on the instep of the left foot. A remarkable bronze statuette of Vulcan, clothed in the *exomis*, and wearing the *pileus* on his head, may be classed as one of the finest examples at Manchester of the best Greek period; nor should we omit especial notice of a superb bronze statue of Venus, found in Caria, at Moolah, not very far from the site of the ancient city of Halicarnassus. This may be regarded as one of the finest examples extant of the rich and developed forms of Asiatic art, which delighted especially in a luxuriant display of feminine beauty in maturity.*

Of the time of Pericles, unfortunately, no adequate examples were to be seen at Manchester. Bronzes, indeed, of that period are scarcely ever to be met with. Even the famous groups in the British Museum, known as "the bronzes of Siris," although displaying extreme refinements of form and composition, are attributable to a later period. Many antiquaries assign them at once to the time of the famous Sicilian expedition of Pyrrhus. The proportions are elongated, and so far confirm that opinion.

An interesting bronze, belonging to M. F. Pulzsky, of very refined workmanship, is considered by him as a Doryphorus, and a small copy of the famous work of Polyclethus, mentioned under that name by Pliny. Numerous other statues of divinities, heroes, and potentates, on this minute scale, principally belonging to Mr. Mayer, must be passed over, all of which belong to the refined period of Greek art. The only indications we can offer of the principles of architecture influencing sculpture, are to be met with on some of the ancient painted vases found at Corinth, Nola, Agrigentum, and Athens, contributed also to the Exhibition by Mr. Mayer and Mr. Addington.

Two really fine examples of the Grecian chisel were to be seen against piers in the Gallery of Ancient Masters. One was a refined head of a female belonging to the best period of art, placed at the N.W. angle of the Saloon C; and the other a head possibly intended to represent Omphale, as the character of a head-covering which lay upon the cheeks resembled the appearance of a lion's skin. If not actually meant for the Lydian queen, it might be a noble youth in the character of Hercules, as seen on the Macedonian coins, or even Theseus, who was often represented under the form of his friend. Some fine marble feet of statues, once belonging to Rogers the poet, and now Mr. Angerstein's, show clearly the great care that the ancients bestowed upon the extremities of their statues.

A large head of the Rhodian Apollo, from the Cheney collection, placed in front of the orchestra, betrayed rather the influence of art that had long passed away, than afforded an actual specimen of the period of Lysippus or Chares of Lindus. The hair rises from the forehead in accordance with classic personifications of Helios, the eyeballs merely indicated by incised outline. It is of Greek marble, and was formerly in the Moscardi Museum at Verona.

A very important toreutic monument, of an early period of the Roman empire, might be seen in the so-called "sword of Tiberius," discovered in a railway excavation at Mayence.† Most probably it was only an honorary weapon, or, as we should term it, a sword of parade, belonging to some insignia. Still the groups upon it in actual relief indicate careful workmanship, and afford some curious parallels with the designs on imperial coins and Asiatic medallions of that epoch, especially coins of Smyrna. The surface was covered with silver and gilding.

The rapid decline of Grecian art may be conspicuously seen in a very curious bronze

* This statue is No. 19, page 130, of Mr. Mayer's catalogue, and may be assigned to the age of Praxiteles, whose flowing and graceful style succeeded that of Phidias, wherein severity of character and pureness of form especially predominated.

† Belonging to Mr. H. Farrer, of Bond Street.

ANCIENT ART AMONG EARLIEST CHRISTIANS.

portrait bust of the physician Modius, contributed from the library of Christ Church, Oxford, inscribed with Greek characters of a rather late period. Although in bronze, the workmanship has many characteristics of manipulation peculiar to terracotta, especially in the locks of hair on the forehead. The hairs of the eyebrows and beard under the chin are expressed by lines actually *incised* into the surface of the skin; the eyeballs are not indicated, as may frequently be seen in busts of the decadence period of Greek and Roman art. The bust was presented to Christ Church, Oxford, by the Hon. Frederick Campbell in 1809. So far as sculpture on a large scale of the purely Grecian school is concerned, we have no more to enumerate.

A very prominent and graceful ornament occupied a central position in the Gallery of Ancient Masters, Saloon B. The general appearance of this monument was that of an elegant marble vase, but the centre alone was really antique. It had originally served as the mouth of a well. The design of the figures round the sides is evidently Greek, but executed either for some wealthy Roman, or appropriated by the Romans at the time of their mastery over the Grecian states. The clumsy Roman letters of the dedication interfere sadly with the grace and refinement of the figures. They are, however, assignable to a subsequent use it was made to serve; namely, to mark some place of burial. Dallaway thus reads the somewhat enigmatical initials:—"Locum hunc sepulture propriis sumptibus Græcia posteris fecit. Rufa Pomponia Dianæ."* The sculpture presents the graceful figure of Paris, clothed in the *chlamys*, Phrygian cap, and hunting-boots, being led by Cupid, a small youth with very large wings, towards Helen, who is seated by the side of Venus clothed in the matronly style, with a veil on her head. Helen appears very shy, and Venus points in a decided manner to Paris with one hand, embracing her with the other. Three Muses complete the composition. Mnemosyne or Polymnia, wrapped in a veil, and leaning on a pedestal, stands to the left of the bride. Terpsichore and Euterpe advance, sounding the lyre and double flute, so often played on hymeneal occasions.†

Hitherto we have only been devoting attention to Pagan art and Pagan themes; it is now requisite for us to observe the influence which Christianity exercised upon the sister arts of Painting and Sculpture. These Christianity readily, and at an early period, had recourse to. Architecture, be it observed, was the last of the fine arts which she moulded to herself, since the general form of already existing buildings was tolerably convenient for performance of her rites, and for the various ordinances she had established.

During the age of Constantine, both Christian and Pagan themes appear to have been pretty equally pursued; and even in subsequent times, the taste of the literati—whom the Church in those days so completely monopolized—inclined very frequently to subjects described in the pages of ancient authors. In the fourteenth century, beginning even with Dante, so great a taste was created for the good old days (as they called them) of their forefathers by successive discoveries of antiquities, vestiges of household life, statues, books, &c., belonging to former periods, that even priests were known to propose as subjects for painters in their own dwellings, direct representations of heathen deities in positions of such importance and honour as to show that they were totally unmindful of the prior claims which the tenets of their Church would impose upon very different personages.

So extravagant did this predilection for heathendom become, that we find in the Vatican, in the Hall of Constantine, figures of Pagan divinities on pedestals flanking the seated pontiffs; and in one instance—that of Damasus I.‡—the Pope folds his hands in prayer, and looks up towards a statue of Diana, pointed to by an angel. M. Rio has well shown the tendencies of

* Dallaway's Anecdotes, &c. p. 356.

† Engraved in the Specimens of the Dilettanti Society, vol. ii. pl. 16. The composition of these alto-relievo figures is very similar to several other known examples of this subject; one especially, a bas-relief, with the names inscribed over the figures in Greek characters, in the Museo Borbonico at Naples.—Mus. Bor. vol. iii. tav. xl.

‡ Pistolesi, vol. vii. pl. 60.

SCULPTURE, IN VARIOUS MATERIALS.

the Medici family to prefer the representation of Pagan to Christian themes, even in the most solemn places; and Mr. Ruskin also depicts in the most forcible colours the inconsistency of Julius II. and Leo X., in selecting heathen divinities to preside over scholastic subjects, whilst decorating the Camera della Segnatura in the Vatican by the hand of Raphael.*

During the age of Constantine it was natural that many private families should in their own *penetralia* retain the form and imagery of the Pagan religion, although that of the state had, upon the conversion of the emperor, become Christian. And here, for a moment, perhaps it will be best to remark upon a few of the most leading differences between Pagan and Christian art when at their respective zeniths.

Among the Greeks under Pericles, and among the Romans under Nero and Trajan, we find the most perfect mastery on the part of the artist in expressing his conception. A corresponding facility may be found in Christian times during the last quarter of the fifteenth century and the first quarter of the sixteenth. In classic art the spectator looks in vain for any indication of internal soul, or the better feelings into which the spirit of Christianity resolves itself. Every face during the best period of Greek art is expressionless. However perfect the execution and refinement of their figures may have been, they had no soul. At the time of Pericles all indications of pain were avoided; and this system accords thoroughly with the dislike of the Greeks to mention subjects of a painful or unlucky tendency. This led to a series of euphemisms, which seem almost absurd at the present day, but which were then systematically understood in daily intercourse. With the exception of some representations of the Furies and Gorgons, no indications of passion or revenge were allowed in art to ruffle the features. Even the gigantic head of Medusa, in the gallery at Munich, and the beautiful gem at Florence, in which she is represented dying, afford strong examples of the avoidance above noted. The frieze of Greeks and Persians fighting, probably at Marathon, now in the British Museum, and the groups of combatants among the sculptures from Xanthus in Lycia, display the same entire absence of expression in the faces. No instance of this hardly can be more powerful than the little figures on the frieze of the choragic monument of Lysicrates, at Athens, where the unfortunate pirates are being tormented by serpents twining round them, and ministers of vengeance apply the flames of torches to their limbs without producing any perceptible distortion. At a subsequent period, among the Greeks, expression—that of violent pain and passion, at least—became an essential element in works of art. The chief leaders in the new style, Aristides the painter and Silanion the sculptor, delighted in subjects which involved a display of passion and bodily suffering. Mental agony and disdain were also attempted; but the most elaborate instance known among the records of antiquity of minute traits of disposition seems to be in Silanion's portrait of Apollodorus the sculptor. An expression of pride and contempt was also traceable, judging from the coins, in the fine head of Juno, belonging to the ivory and gold statue by Polyclethus; so, likewise, in the magnificent head of the Sun, still preserved on the ancient coins of Rhodes; the same expression may be seen to perfection in the head of the Apollo Belvedere in the Vatican; but not, however, in the casts taken from it, as they want the translucency of the marble, which gives so much character to certain parts of the face, and adds strength to the deeper-cut surfaces round the features. In the statues of Niobe's family we see both bodily pain and actual terror strongly depicted: the play upon the features of the countenance both of mother and daughter is refined and powerful. They were known to have afforded Guido a model for his pictures at a subsequent period, and may perhaps be cited as the nearest approach to the expressions met with in Christian paintings. The upturned and *inquiring* gaze is one that rarely occurs among works of this class in antiquity. Strong bodily suffering, however, is seen in the face of the Centaurs in the Louvre and Capitol; and the same bodily anguish, with even still greater intensity, is familiar to us all in the head of the Laocoon, found in the Palace of Titus at Rome.

* See Ruskin's Lectures on Architecture and Painting (Lond. 1854), p. 213.

INNOVATIONS CAUSED IN ART BY CHRISTIANITY.

Here, indeed, the influence of the school of Aristides may still be recognized; it extends also to a beautiful gem of a head of Medusa in full view, preserved at Naples, and pervades most of the paintings found at Pompeii, which belong to the imperial times of Rome, and are executed in a very coarse manner. To what pitch the *agonized* treatment attained among Greeks of the later times, is still to be seen in the colossal head at Florence, called the Dying Alexander.

To turn to art subservient to Christianity, it displayed at the outset the same passionless treatment and absence of expression in the countenances as under the Pagan. This blank, however, as long as the figure remained a mere idol or object of general attention, had its advantages. In colossal figures, it may even have been desirable; for, the highly-wrought imagination of the enwrap votaries may have invested the countenance with an expression which, although in fact the result of their own temperament, could not have taken place if the supposed deity looking down upon them had worn either a perpetually beneficent smile or stern and sullen aspect. This effect is peculiarly striking among some of the colossal mosaic figures of the Saviour in the apsidal recesses of the old churches in Rome, Monreale, and even at Pisa, where Cimabue designed a colossal enthroned Christ, still existing in the head of the Tribune, and which seems with its fixed look to penetrate every part of the church. A very similar effect also is produced in the colossal statues of Egypt, especially those which are so well preserved at the entrance to the caves of Ipsamboul, whence the two gigantic figures have been reproduced in the Crystal Palace at Sydenham, although not without some modifications of proportion and colour. When the Christians employed artists to depict incidents in the life of a saint, representing the various trials and punishments inflicted on them, the fortitude and meekness of the sufferer became a point of especial consideration. The passiveness of the victim was augmented by the greater violence and brutality of the tormentors. Contrasts of this nature were frequently resorted to. But a better spirit subsequently—the indication of an internal power, ready in a great cause to maintain resistance, and evidently capable of increase, in proportion to the intensity of the trials to be undergone—obtained the ascendancy. So important and successful did this manifestation become among the old Italian painters towards the close of the fourteenth century, that single figures were alone sufficient to command interest, and all the insignia to denote the person represented were not only subdued, but even withheld from notice as much as possible. Raphael's exquisite half-length figure of St. Catherine, in our National Gallery, affords a good example, and several of the same nature by Perugino are preserved in the Picture Gallery of the Vatican. At a later period, after the Carracci, torture and writhing agony seem to have been selected as the special objects for representation; and those who have visited the church of San Stefano Rotondo at Rome, will have a powerful notion of the repulsive manner in which such themes were exhibited.

Early Christian art is unfortunately not to be met with on a large scale in England. It was confined at first to the recesses of the Catacombs at Rome and Naples. With the exception of a few sarcophagi recently transferred to the Museums of Paris and Berlin, scarcely any Christian examples in stone-work of the first four or five centuries are to be met with out of Rome itself. Every relic found in the labyrinths beneath the City of the Seven Hills is invested with a peculiar sanctity, and treasured carefully in the *Museo Cristiano*, or other galleries of the Vatican. Statues of any size are extremely rare. The most interesting one that has been discovered is the seated figure of St. Hippolytus,* now treasured in the library of the Vatican. An important portrait statue,† and of well-ascertained date, is the bronze colossus of Theodosius the Great, A.D. 379, erected in the market-place at Barletta.

* Engraved in Anastasius "de Vitis Romanorum Pontificum;" D'Agincourt, Sculpture, pl. 3, fig. 1; and in Bansen's "Hippolytus and his Age," vol. i.

† Museo Borbonico, vol. xiv. tav. 25. D'Agincourt, Sculpture, pl. 3, fig. 5.

SCULPTURE, IN VARIOUS MATERIALS.

It is, however, necessary for us to limit ourselves to the history of art displayed in the sculpture exhibited at Manchester. We there look in vain for statues, on even a moderate scale, to illustrate the late Roman period; but, fortunately, the progress of art is amply illustrated in miniature by a series of carved ivories, genuine works of the period, and as faithful representations of larger sculptures in marble as medals and *intagli* are of bas-reliefs and bronze works of considerable magnitude. Ivory has proved a material of especial service to artists. Its exquisite fineness enabled them to produce elaborate works with wonderful minuteness, although in itself a material of no great value, when compared with gold and silver or precious stones. In works, therefore, of this material the artist might well be proud, since his own skill exclusively bestowed the value on them. Very frequently the rarity or difficulty of managing a material constitutes the leading point of admiration; in many cases the nature of the material has ultimately destroyed the art. The comparative inapplicability of ivory to useful purposes has tended very materially to preserve its elaborations unimpaired to our days; although frequently, where the hand of art was not recognized upon it or duly venerated, it is quite possible that many fine productions were thrown aside as utterly worthless, and by those means completely destroyed. That ivory was much employed for minute works of art in former times by Egyptians and Assyrians, and even applied to statues on a large scale by Greeks and Romans, both for the sake of its delicacy of colour and beautiful surface, we know from the best possible testimony. The wonderful ivories recently discovered by Mr. Layard at Nineveh, and the accounts given by Pausanias of the *chryselephantine* (or ivory and gold) figure, erected by Phidias in the Parthenon, and the colossal statue of Jupiter in the Olympium at Athens, afford sufficient indication of the extent to which this friendly material was capable of being adapted.

The earliest ivories exhibited at Manchester belong to the third century,—the very period, in fact, at which all other materials, whether stone, wood, or bronze, fail us. The first of these monuments is a pair of tablets sculptured with the figures of Æsculapius and Hygieia (Plate I.), each attended by a smaller figure, and surrounded by elaborately-wrought accessories. The workmanship of these bas-reliefs is very artificial; both conception, proportions, and modelling betray a late period in Roman art. These ivories,—assigned by some living judges to a much earlier period, and suspected by Italian antiquaries to be quattro-cento imitations,—may most probably be attributed to the age of Constantine.* The style of ornament on the architectural border which surrounds them confirms this opinion. There is a queenly character about the principal figure which indicates a Roman empress rather than the true Grecian divinity. The figure of Æsculapius, on the companion tablet, is far more deficient and incorrect, especially in the treatment of the arm and nude portions of the body.

We now have to pass to another class of ivories of the same nature, which have especial value for the antiquary, inasmuch as they are historical, having been designed to commemorate an historical event, and were very frequently inscribed with names and such particulars as served to record the precise year.

The consuls, upon accession to office and upon other occasions, were in the habit, we are told, of making presents to their friends, and probably to favoured officials also, of note-books or ivory tablets, called *diptycha*, which folded one leaf against the other, as in our modern book-

* Of their genuine antiquity I felt much doubt, and suspected them to be the work of Florentine artists of the fifteenth century; but Mr. Oldfield, with whom I spoke upon the matter, suggested a very good and clear test; namely, to see whether the surface of the ivory had been generally sunk at the back, so as to leave a narrow border or raised frame all round. The object of this in antiquity would have been to receive the coating of wax when memoranda were to be inscribed with the stylus; but in later imitations, at a time especially when paper supplied the place of wax as writing material, these arrangements would certainly have been neglected, and the decoration of the front surface alone attended to. If a direct forgery had been designed, a better period of art would probably have been adopted. On looking to the back of the Æsculapius and Hygieia ivories, the sunk surface clearly appears, and I have no hesitation in accepting them as genuine works of antique times, whilst Paganism yet lingered.

IVORY CARVINGS AND CONSULAR DIPTYCHS.

covers, the outsides being richly carved. The internal surfaces were coated with thin layers of wax, capable of receiving indentations from a pointed instrument called *stylus*, whenever memoranda in writing were to be made.* The earliest example we can refer to is one leaf of an historical *diptych*, contributed by Mr. Mayer, and assignable to the period of Philip the Arab, when Emperor of Rome, A.D. 248. It represents the Emperor seated between two dignitaries, presiding at the secular games. The arena below is filled with stags attacked by men, three of whom are seen issuing from doors at the sides of the circus. (Plate I., fig. 3.) The workmanship of this solitary tablet is far superior in freedom and artistic merit to that of any of the others: it partakes more fully of the good classic style of Roman art under Trajan; but for composition will be found to resemble the reliefs on the base of the Theodosian Column at Constantinople, A.D. 395. The next pair of leaves (Plate I., figs. 1 and 2) are far coarser and ruder in point of design. They are known as the *diptych* of Clementinus, Consul of the East, A.D. 513.

It would exceed our limits to enter into a detailed description of these important ivories, and it is rendered still less requisite by the complete and faithful manner in which both details and general appearance are conveyed in the illustration on Plate I. With regard to Art, it will suffice to notice the strongly-developed tendency to ornamentation when compared with the previously mentioned tablet of Philip. A multitude of minute articles to express profusion, each laden with almost obtrusive ornament, are the substitutes for the *typical* treatment of the more refined periods. Elaborate and cumbrous dresses and embroideries betoken the degenerate age, although pomp and ornament seem always to have engaged a large share of the attention of an ancient Roman. The *toga picta*, or embroidered vestment of the consul, may be seen on early gold coins of the Empire, and it continued in use through a long succession of pontiffs, far beyond the time even when a second throne had been established.

The design on both the leaves of this diptych is so very similar, that one general description will suffice for both. At the top is a cross between two medallions, which contain full-faced portraits of the emperor and empress; beneath this is spread a broad tablet, inscribed, in Roman letters, with the name and titles of the consul. Appended to this, in the centre, is a circular seal, bearing the name Clementinus in Greek characters, so as to form a peculiar device, most probably a fac-simile of his signet. The chief part of the tablet is occupied by a representation of the consul, seated on a throne with footstool of two steps, holding a sceptre in one hand and, apparently, a folded napkin in the other; Rome and Constantinople, personified as females with classic helmets, one holding a ball and the other a banner, stand behind his seat. The two boys in the lowest plane betoken the nature of the largess conferred by the supreme officer; they are represented emptying bags—resembling wine-skins in shape—of coin, palm-branches, cakes or disks, and books, the latter undoubtedly representing the diptychs, or ivory book-covers, of the nature of the carving itself, and which we know, by various passages in ancient authors, were distributed to friends on great occasions. Each part of the composition springs with equal abruptness from the flat background, so that at a momentary glance the spectator is impressed with a sense of monotony and mechanical style of execution.

And here, whilst speaking of relief, it may be best to note the close connection that is observable between all these ivories or low-relief sculptures, as designs for panels of church doors or book-covers, and pictures of the period, such as the coloured historical compositions to be found in manuscript volumes. Whether one influenced the other, or merely possessed the same qualities in common as emanating from the same designer, merits the consideration of those well versed in art; it may suffice here to mention, that many vestiges of early sculpture have been successfully elucidated by reference to existing pictures of the same subject; and we find, especially in the Byzantine or Eastern empire style of work, a very uniform mode of representation. Mr. Digby Wyatt has pointed out, in his excellent lecture on "Sculpture

* The exact appearance of the ordinary tablets and various writing materials is well seen in some of the paintings found on the walls of Pompeii, A.D. 79.—Pittura Ercolane, vol. ii. page 55. Museo Borbonico, vol. i. tav. 12.

SCULPTURE, IN VARIOUS MATERIALS.

in Ivory," before the Arundel Society, one remarkable difference between the representations of the consuls on the Eastern and Western diptychs; namely, the consul of the East is represented *seated*, his colleague of the West is usually seen *standing*, holding both the *mappa*, or napkin of the circus, and a sceptre.

Various fragments of this early period show the different styles of subject as well as workmanship, but we shall now have to turn our attention from pagan and historical themes for awhile, and examine subjects pertaining exclusively and directly to the Christian religion. Its sculptures and pictorial decorations have been already alluded to. Many of the sarcophagi of those who died early in the faith display sculptures of a very superior kind, and we are almost warranted in believing that the tone of mind and social habits of the Christians tended to preserve the art they employed from the same rapid degradation which may be observed in its changes in the hands of those who persisted in the old idolatrous course.

The famous sarcophagus of Junius Bassus, preserved in the crypt of St. Peter's at Rome,* is one of the most imposing instances of a series of historic sculptures with one general object, and their treatment is not less remarkable, as employing all the accepted forms and language of art which were then so universally intelligible. At Paris is a large sarcophagus, with statues of the Saviour and twelve Apostles in niches on its sides;† and the same arrange-



Engraving of Six Apostles, in relief, belonging to Lord Hastings.

ment may be seen in two pieces of fine ivory carving exhibited at Manchester, belonging to Lord Hastings. The accompanying engraving shows six figures of the series. They are in alto-relief upon a flat ground. Festoons of drapery are suspended behind the shoulders of

the figures, in anticipation of the old diaper hangings of the mediæval church-paintings, and the shell-like fluting in the heads of the niches alternately radiate from and towards the figures. The style and proportions of the figures, combined with the architectural arrangement in the niches, seem to indicate the Romanesque period as the best to which they may be assigned.



Small Ivory Pyx, belonging to the Rev. W. Sneyd.

A cylindrical Pyx, also in ivory, belonging to the Rev. Walter Sneyd, merits particular attention. It resembles in form the mouth of a well, and displays seven figures in full relief. The defective proportions of the figures, their bold action, and the classic arrangement of the draperies, evince an acquaintance at least with the best models; but some little formality in the zigzag edge of the drapery shows a mannerism allied to

the artificial style called Etruscan, rather than to the stiffness and curled folds of the Byzantines. In Norman sculpture this zigzag reappears; we find it conspicuously introduced on the genuine old sculptures of the west porch of Rochester Cathedral, as well as upon some extraordinary subjects in alto-relievo at present located in the south ambulatory of Chichester Cathedral. They formerly belonged to the original church at Selsey. In these illustrations just named,

* Pistolesi, *Il Vaticano*, vol. ii. tav. 19. † Formerly in the Borghese collection; engraved in Bouillon, vol. iii. Bas-reliefs, pl. 32.

EARLY CHRISTIAN IVORIES.

there are many points of conventionality not traceable in the small ivory now under consideration. The hair of the figures is not studiously converted into straight lines or a mass of dots as we see among the devices adopted by the earliest workers of Greek and Asiatic coins.* The execution of the nude portions on the ivory pyx is very free and soft, but the display of anatomical knowledge connected with these parts is singularly vague. This relief, justified perhaps by the architectural form of the monument introduced, is assigned to the ninth century. If really so, it is by far the most artistically free and classic production I am acquainted with of that age. The lower portions of the figures are remarkably short, in proportion to the upper.

The identity of composition observable both in the paintings and bas-relief sculptures of these ages, seems to require but little comment; both being conceived on the same principle, and being subject in no small degree to the same laws, may derive, where the remains of one branch are deficient, considerable illustration from the other. This fact becomes abundantly evident when investigating the numerous designs contained in early Greek and Byzantine volumes. Those who remember the historical scenes in the panels of the old bronze doors of San Paolo fuori le Mura, and the corresponding mural paintings both in Sicily and at St. Mark's at Venice, together with the illuminations in numerous Byzantine volumes, will perceive at once the provision that was made for all workmen by the Church, by the establishment as it were of an architypal form for every occasion.† Deep as were the effects of this system upon the Byzantine and many of the Western artists, it was not to be expected that the influence would cease as soon as the cause had subsided; so that in the northern and English performances of a later time we trace the existence of many conventional types, even long after a new mode of workmanship had been introduced. In the earlier times—say the fourth century,—art still

continued so rich and noble (when required at the best hands), so flowing, correct, and easy in composition and drawing, that it appears wonderful how, in a comparatively few years, it could have fallen to the pitch of degradation which we know but too well it did actually attain. A fine sculptured ivory of an angel, now in the British Museum, shows art in its best phase: the figure holds a long sceptre in one hand, and a ball and cross in the other. The long full robe gives great effect of dignity, and he stands on the summit of a flight of steps, as at a portal, decorated with architectural ornaments that might be pronounced inferior in design and execution to the rest.‡

A square representation of the Crucifixion,§ belonging to Mr. Mayer, displays many excellences in art, combined with a close adherence to the Greek traditionary forms. Christ on the cross is clothed in drapery extending from the hips to below the knees. The sun and moon appear in the upper angles as Sol and Luna—bust-personifications of the heathen period. The Virgin Mary and St. John



Ivory Carving, representing the Crucifixion and the Maries at the Sepulchre, belonging to Mr. Mayer.

* Those, for instance, of Gela and Syracuse.

† This is, in fact, the result of a very curious collection of types or set forms established by the Greek Church for the guidance of its orthodox painters. The volume is still in use wherever the religion prevails, and has been translated by M. Didron under the title "*Manuel d'Iconographie Chrétienne*," &c.

‡ It is No. 1 of Class III. in Mr. Oldfield's Catalogue of the Ivory Carvings published by the Arundel Society, 1856.

§ A remarkable series of ivory carvings representing the Crucifixion combined with the Maries at the Sepulchre, the Resurrection, and seated figures of Terra and Oceanus, will be found engraved in the "*Mélanges d'Archéologie*," 4to. Paris, 1847-49. In the "*Ivoire de Bamberg*," preserved at Munich (vol. ii. pl. 4, p. 76) will be found a very elaborate treatment of these subjects, with large circles at upper angles containing Sol and Luna, as complete figures, in chariots drawn by horses and oxen respectively.

SCULPTURE, IN VARIOUS MATERIALS.

stand on a distinct eminence on each side, and St. Longinus, the centurion, with a spear, and the man fastening the sponge of vinegar to a reed, according to the testimony of St. Matthew (xxvii. 48), stand immediately next to the cross.

On the lowest part of the composition we find a truly Greek subject, divested, however, of its usual characteristics both of composition and attitude. The three women (*myrrhophoroi*) advance to the sepulchre before which the angel is seated, who addresses them. The *pose* of the two sleeping guards, especially of the one leaning on the base of the sepulchre, merits particular attention. The open hands of the Virgin, and the gesture of instruction observable in the right hand of the angel, are innovations in the treatment of this subject.

The relief adopted in the execution of this little ivory is quite marvellous. The effect, however, of projection is principally attained by undercutting, especially towards the centre. The bucket at the foot of the cross, and the legs of the adjacent figures, are completely isolated from the main body of the ivory. The space below between the figures of Mary and the Angel is quite a smooth and plain surface. The flat ornamental border is also deserving of attention; the foliage is rich, but has a faded, drooping character. No figure has the nimbus. The inscription on the cross is in Latin, upon a tablet of the antique classic form, with wedges at the ends, after the usual funereal fashion. St. John holds a square book in his left hand, and wears the classic pallium usually given him by the Greeks.

The action of the Virgin Mary partakes of the classic, but with a right hand of enormous proportion stretched out in a manner only to be seen in Anglo-Saxon illuminations. The Oriental and mosque-like character of the sepulchre, with its dome roof contrasting with the conical roof of the

West, bespeaks again a decidedly Byzantine affinity. There is also no skull at the foot of the cross, which we so often find studiously introduced at this period.

A small and complete triptych, also belonging to Mr. Mayer, contains, in the centre compartment, the Crucifixion under a shallow domed roof, supported by round spirally-fluted columns. The head of the Saviour does not droop as in the foregoing example. The sun and moon here are reduced to small planets. The Madonna and St. John standing on each side, have all the mannerism and ugliness of the Byzantine school, combined



Lower Crucifixion, a triptych, worked in ivory, belonging to Mr. Mayer.

with a vivacity of action somewhat Frankish. The countenances are uniformly morose and repugnant. On each of the side-wings are three half-length figures. They are separated from one another by horizontal bands of what is technically known among architects as the *head-and-reel* ornament. The uppermost half-figures are winged angels arrayed in the toga, but without a nimbus: *all the rest* have the circular nimbus. Two bearded apostles occupy the central compartments; the one to the left, holding a square book, St. Paul; the right-hand one with a cross on a staff, most probably St. Peter. The lowest bearded half-figure is the Emperor, clothed in the Dalmatic mantle. His son Cæsar, beardless, is placed opposite. Both hold small crosses in their right hands. Remains of colour are traceable on this sculpture; the eyes of the Saviour clear blue; the nimbus gold. The cross, also gilded, is in very low relief; the *suppedaneum*, or foot-board, slants very much forward towards the lower part. The wedges, so often seen at the root of the cross, are here converted into a fan-like ornament. The figures are in alto-relievo; the right arm and hand of the Virgin, and the right arm of St. John, are quite detached from the ground. I cannot assign a very early

EARLY CHRISTIAN IVORIES.

period to this sculpture, but it is abundantly characteristic of all the peculiarities of the richest period of Byzantine art. The outside, when closed, displays on each door a plain flat cross raised on steps.

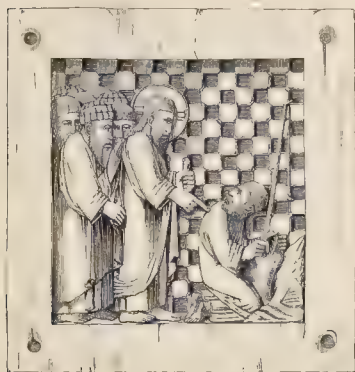


Ivory Carving of St. John the Baptist, the property of Mr. Mayer.

An interesting carved panel, also contributed by Mr. Mayer represents St. John the Baptist as a tall old man in long robe, fringed mantle, with sandals upon feet. In his left hand he holds a scroll with Greek characters, beginning, "Behold the Lamb of God," &c. (John, i. 29.) The same hand formerly held also a staff, of which only a fragment now remains. The right hand has the fingers arranged for benediction, after the Greek fashion. The head is in full relief. The eyeballs are marked and pierced, a peculiarity not uncommon in this style of art.* The great tallness of proportion, as well as the execution, seems to indicate a somewhat late period in Byzantine art for this figure.

A very remarkable sculpture, attributed to Merovingian art, has next claim upon our attention. It represents the finding of the tribute-money. St. Peter on his knees opens the mouth of the fish, holding a long fishing-rod at the same time: the Saviour and disciples stand on the left as spectators. The Saviour has a large round nimbus. The hair of all these figures is singularly formal. The background is divided into small chequers or squares, like a chessboard, each alternate one being perforated. The whole is inclosed in a very broad, flat, square frame, like the wooden frame of a schoolboy's slate, only broader in proportion.

The figures do not project beyond the level of the frame. The eyes are round and perforated, as in the instances above mentioned. The figures are heavy and formal, but the well-massed



Ivory Carving, representing the finding of the Tribute-money, the property of Mr. Mayer.

draperies have a certain air of grandeur about them. As Merovingian, this carving corresponds very fairly with our Saxon and Early Norman sculptures already cited. The companion piece, "The Woman taken in Adultery," is perhaps still more peculiar, and the perforated background is composed of a somewhat more elaborate but rectangular pattern, very like that seen upon the well-known tomb of Midas, sculptured upon the rocks of Asia Minor in the valley of Doganlú.†

The crowning subject, however, of the Romanesque style of art is the great ivory casket covered with sculptures, belonging to Colonel Meyrick. It is composed of many square pieces of ivory, fitted together on every side so as to form panels, ranged within an extremely beautiful course of ornament, resembling that which is peculiar to the best Norman architecture. The clearness with which all this union of leaf, tendril, and a peculiar combination of stems forming hearts and lyres has been executed, is very unusual. Some of the clustered leaves in the horizontal bands are inconsistently formal when compared with the rest; and, although there is no reason to doubt that the whole casket is now in its original form, the strange joining of the vertical with the horizontal bands produces an effect of opposing lines which no modern workmen would think of tolerating.

* See also the statues of Chichester and Rochester cathedrals already referred to.

† See Leake's "Asia Minor," page 22; Steuart's "Ancient Monuments of Lydia and Phrygia," plate 11.

IVORY CARVINGS ON THE MEYRICK ROMANESQUE CASKET.

The disposition of Christ's fingers for the act of benediction, and the toga form of some of the draperies, indicate a decidedly Roman origin. On looking to the Italian mosaics of the fourth and fifth centuries, we find many striking parallels; nor shall we turn without profit to contemporary manuscripts. The compressed crowns of martyrdom held in many of the hands, together with an almost indiscriminate display of either a rolled volume or square book, are points which cannot fail to attract the notice of those who have devoted attention to artistic productions of this nature. As the arrangement of the figures and names of saints on this coffer are so peculiar, I append a diagram form of the position they occupy (see preceding page), and the attributes connected with them.

The name of the Saviour, it will be perceived, is the only one written in Greek characters: these are strictly in accordance with the traditionary forms of Byzantine art. Two of the Evangelists have the fingers bent according to the Greek mode for benediction. Peculiarly Greek saints appear on the cover of the casket; and yet a Roman Patriarch is introduced as a substitute for the Greek: St. Gregory Nazianzen would have been arrayed in a more directly Byzantine fashion. Notwithstanding the classic association of the names, the Saints Nereus and Achilleus are peculiarly Roman. These, at the right-hand end of the casket, flank St. Gregory. St. Alexander, a northern Italian saint, appears in a place of honour, next to the Baptist. St. Daria and St. Chrysanthus* are not very generally known, but they are represented in the early mosaics at Ravenna. Of St. Pancras, Mrs. Jameson remembered no effigy. It is remarkable that all these later-named saints are represented in the old churches dedicated to them at Rome, buildings especially celebrated for their mosaics. Every nimbus is plain and circular: that alone of the Saviour excepted, which contains indications of the limbs of the cross. The hair, generally speaking, is parted in the middle. The

eyes are all staring and round; the centre of the eyeballs drilled, as in the early Norman sculptures of England. This monument, so unique, whether for completeness or extent of dimensions, has never before been engraved; and notwithstanding the admirable fac-simile given in Plate II., nothing short of the actual material, the delicate but compact ivory, can convey a notion of the reality.

Another work of ivory also, but of far less refined execution, although far superior in design, claims especial notice at this juncture. It may be regarded as the type of Western art in opposition to that of the East, which has pervaded most of the examples we have recently been considering. The Teutons long had a class of art of their own; the demand both for objects of luxury and for the observance of the Church ritual maintained a steady exercise of artistic talent. North of the Alps (*transmontane*) there seems to have always been a kind of high road running east and west, in which direction a taste for rich ornament and ecclesiastical paraphernalia was early established, as far as we can



Ivory Situla, with various Scenes from the New Testament, belonging to Mr. G. Attenborough.

trace it, in some of the Rhenish provinces. The primitive art of Cologne appears to support these views; all vestiges, however, belonging to this locality are now confined to pictures, and belong to a far later period than the one at present alluded to; nevertheless, what

* Mrs. Jameson, "Sacred and Legendary Art," p. 380, 2nd edit.

SCULPTURE, IN VARIOUS MATERIALS.

does exist may be regarded as the modified reflection of what was previously in vogue when in a more exuberant and unqualified condition. Another school of art also maintained at this time a kind of independence in the Gallic provinces, under the rule of the descendants of Charles le Chauve. It is, however, among manuscript illuminations that we shall find the most satisfactory evidence upon the arts of this period. There, in connection with writing, we ascertain where portraiture was intended, and learn the circumstances under which particular works were executed. Even where names and dates are wanting, there is something in the fashion of the writing itself which reveals almost infallibly to the practised student of such subjects its date within fewer years even than the quarter of a century. Strange as it may appear, handwriting undergoes its periodical changes; and, excepting in studied cases, such as forgery or professed copying, no style of writing ever occurs again with precisely the same characters. Even if it did, there are still various other sources from which inferences might be drawn; such as the nature of the materials then in use, the kind of pen, the parchment, the ink, the brush, the paper, the watermark, the seal, &c. In painted windows of early times also, pictorial subjects are not unfrequently connected with historic inscriptions; and some of the most ancient known in this material are of the Lombardic characters, a combination, in fact, of the Latin and Gothic letters, which, at a later time, prevailed exclusively. These Lombardic characters are very dissimilar from the pure Latin or pure Gothic, and have nothing whatever in them of the features peculiar to Byzantine writing. The inscriptions on the monument now to be described are all in Lombardic characters, inclosed within horizontal bands, to which the actual letters are more or less attached.

This interesting ivory carving, formed in one piece from the elephant's tusk, is a church bucket, or *Situla*, used to contain holy water, of very primitive form, with two handles carved into masks, projecting at diametric points above the upper rim.* The inside is quite plain, but the exterior is richly decorated with two bands of historical compositions, divided into square compartments of unequal length. The accompanying woodcut will give an excellent notion of its general appearance: but it is to be lamented that this curious example of the art of the Middle Ages was not reproduced in a more precise manner, and on a more extended scale. The design of the subjects is very puzzling. There is a remarkable attention in these compositions to the proprieties of antique Roman costume, nothing, in fact, that can be traced to indicate a Byzantine origin. Were it not for certain features observable in the portions of architecture which are incidentally introduced, and the form of the letters between the bands, this ivory might have been assigned to a much earlier or far later period. The central lower subject represents the "Deliverance from Hades;" where the Saviour, having burst the Gates of Hell, is seen entering with a staff-cross over his shoulder, and rescuing the Patriarchs, in accordance with the old tradition. The head of the Saviour is beardless; he treads upon a fallen leaf of the gate, whilst an angel is seen holding the rest back with his hands. The best and most spirited part of this composition consists of a group of a finely-turned figure of an angel holding down a hideous demon by his arms. The upraised hands of the fiend struggling with impotent rage to free himself, and contrasting with the sense of calm power vested in his adversary, betoken both conception and execution belonging to a far more perfect age of art. Many points of grouping and attitudes in these compartments really merit the appellation *Flavian-like*. The compartment No. 2, representing the "Betrayal of the Saviour," might

* It came from Aix-la-Chapelle, and passed through the hands of Mr. Chaffers, a dealer in antiquities, to its present owner. A very learned and valuable account of this vessel, by Mr. Westwood, was published in the *Literary Gazette* of February 14th, in which the writer expressed his belief in the date then assigned to it, namely, the close of the tenth century; and that the inscription on it refers to Otto III., 987-1002. A dissertation upon this *situla* was written by J. Küntzler, one of the canons of the cathedral of Aix-la-Chapelle, but it does not afford any information respecting the *history* of the monument he describes, nor does it even once refer to another ivory bucket, which is still preserved in the cathedral, where M. Küntzler holds a stall.

IVORY CARVINGS ON A SITULA FROM AIX-LA-CHAPELLE.

almost be taken for a group from the Vatican sarcophagus of Junius Bassus, already quoted as of a truly early period. The forms on this carving are very round, and generally coarse; the heads especially are large in proportion. As the subjects chosen, and the manner in which they are disposed, have considerable interest, a diagram form is here appended, as the best mode of rendering their arrangement intelligible.

ARRANGEMENT OF SUBJECTS ON THE SITULA.

| | | | | | |
|--|--|--|---|---|---|
| 1. Christ washing the Disciples' feet in a laver. | 2. The Betrayal. | 3. Judas receiving the thirty pieces of silver. | 4. The Crucifixion. | 5. Judas returning the money, and hanging himself. | 6. Four soldiers seated round sepulchre. |
| 7. Deliverance from Hades. | 8. Christ at Bethany, with Martha and Mary. | 9. Christ in the midst of the Eleven Apostles. | 10. Incredulity of St. Thomas. | 11. Winged Angels at the tomb, the Maries approaching. | |

This ivory situla is $6\frac{1}{4}$ inches in height, $4\frac{3}{4}$ in diameter, and of a very deep-brown soapy material. In the Resurrection subject (No. 11), one of the angels plants his foot on the back of one of the crouching guards. In No. 6 the sepulchre is made like the round churches of Cambridge and Northampton, and seen also on one of the ivories engraved by D'Agincourt. The "Crucifixion" (No. 4) includes the two thieves on crosses. The figures of Sol and Luna, with torches, are whole-length figures, most strangely crouched in their respective discs; the two mourning angels, it is curious to observe, are merely bust figures.

Horns and the walrus tusk, as less precious materials than ivory, were frequently employed by the occupants of our country in early times, materials that at once indicate the readiness with which man, in a primitive state, avails himself of forms and material as he finds them, whilst he intuitively desires to make them his own by adding to the surface a certain amount of ornamentation. In drinking-shells of savages, in nuts or gourds, and even on the rudest clay vessels of the most ignorant people, some attempt at embellishment may be traced; it is therefore no wonder that when the horns of animals, especially oxen, are converted into drinking-cups, we find in so firm and close a texture as the bone itself an extremely minute and elaborate degree of ornament attempted upon them. The fineness of the material has, after all, much to do with the extent and delicacy of human workmanship. The Chinese and the Indians have especially shown their power in works of this nature; nor were the northern nations, such as the Scandinavians, far behind them.

Two very remarkable horns (Plate III.), whether for blowing or drinking from, have been contributed to the Art Treasures Exhibition; one a Scandinavian horn, the property of H. Blackburn, Esq., and the other a Tenure horn, of the twelfth century, from the Society of Scottish Antiquaries of Edinburgh (fig. 1). The Scandinavian horn (fig. 2) is an excellent example of the style of ornament which prevailed among northern nations from very remote times, and descended to the south of Europe, during the inroads of the Northmen, when they, profiting by the conflicts which distracted the eastern and western occupants of middle Europe, established a Norman principality. These new elements mingling with what was prominent in the Byzantine character, and influenced especially by Saracenic and Indian tastes, then advancing with the progress of the Mahometans along the shores of the Mediterranean, produced a totally new character in architecture, and resulted in one of the most striking

SCULPTURE, IN VARIOUS MATERIALS.

changes and powerful contrasts anywhere traceable in the history of that science. Northern art, as we see it in the Scandinavian horn, had a natural tendency to imitate both the vegetable and animal forms so familiar to a people addicted to the chase and devoted to rustic occupations: geometric forms hold a subordinate position, and are sparingly introduced. Like the early attempts traceable on the Etruscan, Phœnician, Corinthian, and Attic vases in the British Museum, contests between animals and man, where the latter proves himself superior to them, afford the general theme. The Northern nations, however, introduced another animal—the serpent—rarely seen in Grecian art, and, when introduced by them, was mainly as a symbol of beneficence, whilst here it appears as a universal enemy pursuing animals, and the object of active resistance and hard warfare on the part of man. It is amusing in one of the long compartments of this Scandinavian horn (fig. 2, Plate III.) to see a long snake pursuing a row of quadrupeds, some of which, by their movements, indicate the very extremity of terror. On the broad frieze at the top of the horn, and at right angles with the portions last alluded to, we also find the very rude representation of a quadruped involved in the folds of a large serpent. Each creature apparently annihilating the other. A barbarously-formed man, the upper part of his head hidden, with a broad-bladed sword and full-girt tunic and leggings, composed of ring armour, such as is still worn by the Sikhs, advances to the left. He wears a great moustache and a long beard, and in his left hand carries a round shield, so domical that the hand is lost in it, and it might at first sight be taken for an unduly large classical cap of the shape called *pileus*. The bands of ornament round the narrower ends of the horn are more definite and refined; but it is to the other example (fig. 1, Plate III.), contributed from the Royal Scottish Society of Antiquaries, Edinburgh, that we must turn for a more mature and developed specimen of the forms that these people delighted in. Wild animals are still the chief theme, but not combined in crowds or savage contests. They are separated by rude but graceful tendrils and leaves of common weeds, forming circular frames to each animal, and the smaller spaces between them enriched by tender shoots of leaves and fruit resembling the blackberry, destitute of thorns. The attitude of each animal is full of life. Some have young beside them, others have birds perched near them. The horns of the stag are very cleverly made to accord in curve with the lines of the frame of its compartment. One animal, with head turned and scratching the nose with the hind foot, has all the freedom of, if not superior to, a similar subject on the old Greek coins of Gortyna, in Crete. The design also of the ornament on the three upper horizontal bands displays much taste, simplicity, and refinement; but the row of animals in the broader frieze is crowded and mannered, partaking rather more of the older barbaric style. We, however, find nothing of that elaborate interlacing which is so peculiar also to Northern art, and which, although barbaric, displays such beautiful workmanship, invention, and ingenuity, that even the most refined and cultivated eye must dwell upon it with pleasure.*

Horns used for drinking (called *Rhyton* by the Greeks) may be seen represented by the Greeks, the Romans (see Vatican Virgil), and Anglo-Saxons (see MS. Prudentius in the

* In Celtic manuscripts, and especially ancient Irish metal-work, these peculiarities are best seen. Northern nations of this class, in addition to the prominence given to the serpent as an enemy, delight in the endless variety afforded by the curves of the lizard's tail. Many of their richest ornaments are composed of these animals intertwined; and from this circumstance has arisen the recognized term, *Lacertine* ornament. The principle became at last somewhat extended, and after innumerable turns and complications, over a comparatively large surface, these convolutions were made to terminate in the head and fore limbs of a monster, rather than a lizard; heads also of animals without mouths, like those of the feline tribe, when viewed in front, were introduced in abundance. Our Norman doors of the earlier period afford numerous examples, and very striking specimens may be seen in the Sholden Church doors, copied in the Crystal Palace at Sydenham, and many of the primitive Irish crosses in the north transept of the same building. (See Wyatt and Waring's Handbooks to the Byzantine Court, pages 66 and 161.)

CARVINGS IN HORN AND WALRUS TUSKS.

British Museum).^{*} Horns given also for tenure were numerous in ancient times. Many have been engraved; but the most celebrated instance of this nature is the so-called horn of Ulphus,



Tenure horn, belonging to the Marquis of Northampton.

contributed to the Art Treasures Exhibition by the Dean and Chapter of York. Another tenure horn, belonging to the Marquis of Northampton, displays more elaborate figure-work, and has therefore been selected here for the subject of a woodcut. The upper bands of frieze contain excellent ornaments, and a running scroll pattern, remarkable alike for precision of design and simplicity. The sphinxes, griffin, and large budding plants in the broadest division, have an essentially Oriental character, and strongly resemble some of the devices upon the ancient bowls and the borders of garments of officials among the lately-discovered sculptures of Nineveh. Some of the above-named scroll ornaments may be compared with those already noticed upon the Romanesque casket belonging to Colonel Meyrick (Plate II.). In the tenure horn before us, the disposition of the figures merits some observation. They are all separate, and dispersed over an equal plane, one above the other, as we see on the sculptures of the great Pylon of Edfou, in Egypt, and on some of the largest painted Greek vases found in Apulia and Basilicata. In point of relief, action, and workmanship, they very closely resemble the figure-subjects upon the ancient Roman pottery, so abundantly found in some parts of England, and known as Samian ware. The general appearance of the horn itself, which is of a very dark dull brown wood-like appearance, much ribbed and cracked, is very well conveyed in the accompanying woodcut. Two metallic bands encircle the horn and border the field adorned with figures; the upper part of the sculptures is occupied with horse-racing, where the charioteers appear mounted in the *quadriga*, holding whips, having the reins carried round behind the body, as seen in the more purely classic representations: the next row displays a wolf-and-hare hunt: the third, men wrestling and boxing, like the ancient athletes; and lowest of all, the smallest circle of figures contains men with rings, and one figure having caught a stag with the lasso.[†]

Among the last to be noticed as belonging to the bone and ivory carvings of these barbarous times, are some very curious chessmen, which exhibit a great

^{*} The drinking-horn is said, in Shaw's "Dresses and Decorations" (quoting Sir Frederick Madden), to have been a peculiar attribute of the queen among the Northmen, for it was *her* office to serve the ale to the warriors of her husband's court. When drilled at the extremity, and mounted with metal, these horns became known in the Middle Ages as *olifants*, or warders' horns, under which former name several are to be found in the old inventories; and indeed we see on the pages of antiquity many representations both of horns and shells being used for emission of sound; in late classic art also we find them employed as torches.

[†] In mentioning the Clan Cephane tenure horn, probably of the eleventh century, and one from the Society of Scottish Antiquaries, at Edinburgh, probably of the twelfth, it may not be inapt to refer to a valuable paper read by Cosmo Innes, Esq., F.S.A.S., upon "Some Curiosities of old Scotch Tenures and Investments." After noticing the necessity which must have always existed of giving symbolic possession in the transfer of objects—land, for instance—which remained immovable, Mr. Innes alluded to the early legend of the possession of Iona having been completed by the interment of Oran, one of St. Columba's disciples; and to the grant of land by Hengus, king of the Picts, to St. Andrew's, in 820, where the king offered up a turf of the ceded territory upon the altar. In the painting by Raphael, in the Vatican,

SCULPTURE, IN VARIOUS MATERIALS.

variety of patterns and ingenious devices in certain panels on their pedestals and chairs associated with some of the rudest and most peculiarly original attempts to portray the human form and character that can be conceived. The grace and imagination of the ornaments far exceed the execution of the rest. About the year 1831 (see *Archæologia*, vol. xxiv. pages 212 and 290) a collection of sixty-seven chessmen, one portion of them having been stained a deep red, was found in a sandbank in the parish of Uig, Isle of Lewis. They were carved out of the tusks of the walrus, and seem to have been the property of some Icelandic merchant, swept ashore after shipwreck. Sir Frederick Madden (page 291) expresses his conviction that they were executed

in Iceland, about the middle of the twelfth century.

One specimen belonging to a similar series, now in the Museum of the Louvre, has been engraved by H. Shaw, on his illustrations to plate 9 of the "Dresses and Decorations."

A valuable ecclesiastic ornament in a similar material, if not actually ivory, is to be seen in the head of a pastoral staff belonging to the Ashmolean Museum, Oxford. It is composed of a simple volute curve, terminating in a serpent's head, with widely-distended jaws, gaping at a small crucifix, rising from the back of a quadruped, whether stag, unicorn, or lamb. The metallic portions are evidently additions of a subsequent time.

Another elaborately-carved head of a pastoral staff, belonging to Mr. H. Farrer, contains within the curve a bas-relief seated figure of St. Peter, holding the keys and book. Its style of workman-



Ivory Head of a Pastoral Staff from the Ashmolean Museum, Oxford.

ship partakes of Saxon formality, but the ornamental portions are much freer and of a more flowing character than the rest. The central portion of this pastoral staff bears a considerable resemblance to the sculpture over the Prior's entrance at Ely Cathedral, the date of which is presumed to be about 1180, under Bishop Ridal; at all events, the second half of the twelfth century may be assigned to it.

Mere ornamental work in productions of this class often takes a very high position, whilst the human figure remains so utterly deficient in artistic execution.

Statuary-work of the twelfth, thirteenth, and fourteenth centuries, could hardly have been looked for in the Manchester Exhibition; indeed, all striking monuments of the first of these periods signally fail us. Of the Byzantine style of art but little remains for observation; since, in later times, the art was confined to flat painting, and *statuary* was strictly forbidden. Still, as we have before mentioned, there existed so intimate a connection between painting and sculpture on the intermediate ground of basso-relievo, that many panels for gates and altar-fronts seem to have been wrought in the Eastern cities for the service of churches in the West. Not only were the bronze gates of the great Roman Basilica of San Paolo fuori le Mura executed in Constantinople, in 1070, but from the same source came the celebrated Pala d'Oro of St. Mark's at Venice: the bronzes of the monastery of Monte Cassino, the Duomo of Amalfi, A.D. 1000; and of Ravello, A.D. 1179. In all these instances of bas-relief work, the strict

A.D. 1520, representing Constantine transferring the city of Rome to the Pope, we find the emperor on his knees before Pope Sylvester, holding out to him a little statue of the goddess Rome, where the city is personified in the antique fashion as an armed Amazon, with helmet, spear, and shield.—(Pistoletti, *Il Vaticano*, tom. vii. tav. 57.) A very interesting essay upon "The Horn as a Charter or Instrument of Conveyance," by Mr. Pegge, will be found in the *Archæologia* of the Society of Antiquaries, vol. iii., 1786. The Pusey Horn is likewise there figured. The Horn of Ulphus, at York, is described in the first volume of the *Archæologia*, page 168.

CARVINGS IN HORN AND WALRUS TUSKS.

Byzantine *pictorial* type prevails. At Venice, and especially on the entrance of the collegiate church of Cividale (a small town north of the head of the Gulf of Venice, a few miles to the east of Udine), may be seen statues in full relief, executed with the minutest attention to the Byzantine costume and accessories.

The monastery of Cividale was founded about the year 750; and the four statues of female saints—Anastasia, Agapa, Zionia, and Irene—are fairly modelled, and correspond to the minutest degree with the figures of princesses and noble female saints upon the mosaic paintings of Rome and Ravenna. They realize, in fact, the pictorial traditions then prevalent in Constantinople itself, and were possibly executed by Greek artists who had settled in the Venetian dominions, where they were no longer subject to the limitations imposed by the Eastern Church.

Of the ages of Charlemagne, and of our Alfred the Great, we can refer to no statues. Whatever may have once existed, everything has now been destroyed. Monumental effigies were not then in vogue; and architectural decoration did not include figure, but consisted of simple ornamentation. The Norman period also (the eleventh century) afforded no examples in the Manchester Exhibition. The statues in the west portal of Rochester Cathedral have already been mentioned, as striking examples of style, and their parallels may be found in the French statues of Clovis I. and Clotilda, formerly at Corbeil, but now in the Cathedral of St. Denis. Their probable date is 1100.* Some remarkable statues of ecclesiastics at the Cathedral of Chartres† also deserve record at this period. They are of a very refined character; and, judging by representations, display much more executive skill than the figures we have previously dilated upon.

Sculptured monumental portraiture appears to great advantage in the series of effigies of our early Plantagenet kings, which originally existed in the abbey of Fontevrand, in Normandy. They are carved in a soft material, and are full of individual character; the draperies are arranged with a remarkable simplicity and dignity. Accurate transcripts from them, with restoration, may be seen in the Mediæval Court of the Crystal Palace at Sydenham.‡

The effigy of King John, A.D. 1216, the earliest monumental figure we have of our kings in England, is far inferior in workmanship to the sculptures we have just referred to. This monument of King John, at Worcester, is carved out of granite; the hard substance of which may afford some reason for the comparative roughness of execution. The vigorous works produced in France and Germany during the first half of the thirteenth century, have been eclipsed by the noontide splendour of the sculptors in Italy during the same epoch. The family of the Pisani rose, headed by Nicolò Pisano, who worked first at Pisa, and were engaged to decorate the tomb of St. Domenic, in the church dedicated to him at Bologna. These sculptures were completed in 1267: the decorations of Wells Cathedral were terminated A.D. 1242. The three great names of the Pisani family of sculptors were Nicolò, Giovanni, and Andrea; but as their school had no illustration in the old Trafford Exhibition, we are not under the necessity of entering into a minute account of their works, or particularizing them, beyond a general allusion to their names.

During this period, figure-sculpture maintained a very high position in various parts of England. The rich sculptresque decorations of the west front of Wells Cathedral show very thoroughly the importance which statues themselves had attained. They seem hardly restricted within the recesses of the niches, and attract the eye before any of the architectural boundary-forms; although, at the same time, the attitudes of the figures themselves are not at

* See Shaw's "Dresses and Decorations," plates 8 and 9.

† Shaw, "Dresses and Decorations," plate 12.

‡ They have been admirably figured in Stothard's "Monumental Effigies," plates 2 *et seq.*

SCULPTURE, IN VARIOUS MATERIALS.

variance with the general character of the building around them. Many beautiful little statues, in ivory, exist of this period, which would afford a fair indication of style; but, unfortunately, Manchester was not able to obtain any. In all figures of this period, the drapery is arranged in very simple and almost in symmetrical folds. The garments do not depart entirely from the ideal style of the earlier periods, they seem to maintain a richness and variety by the disposition of the folds alone, and to be free from any influence whatever of contemporary fashions. Even the most dignified and patriarchal figures are not encumbered with heavy masses of drapery.

Giotto, great both in sculpture and painting, gave many designs for figures and reliefs which were executed by Andrea Pisano. The statues which he designed for the Campanile at Florence, during the commencement of the fourteenth century, display a rich and varied power of invention, together with a perfect knowledge of the principles of sculpture. The same happy readiness of moulding thoughts and rendering expression by form, was inherited by Andrea Orcagna, also a painter as well as sculptor; and his talents were especially manifest in the figures of the Twelve Apostles, which he executed for the tabernacle of Or San Michele at Florence.* These figures, each bearing a scroll with a portion of the Apostles' Creed on it, are remarkable for simplicity and dignity, without betraying the least tinge of the conventional form of garment, which soon afterwards began to obtrude itself through fashion in all the plastic and pictorial works from this period.

These sculptures originated as a grateful memorial in Florence for delivery from the great plague, which had ravaged the city in 1348. The same event which called forth the noble works of Orcagna gave rise also to the well-known tales in Boccaccio's *Decamerone*.

The last work of the Pisani family, by Nino, son of the Andrea already mentioned, belongs to the year 1370. It is a half-figure of the Virgin holding the Child, and may be seen over the door of the chapel of La Spina at Pisa.†

The memorable date 1290 should not pass without some particular allusion to the state of the art of sculpture in our own country at that period. Upon the death of Eleanor, the beloved wife of Edward I., a certain Master William Torell was immediately employed to execute a bronze statue of the queen for Westminster Abbey. The order for payment still exists, and is dated 1291.‡ The death of this princess exercised almost as great an influence on the arts in England as that of St. Dominic, A.D. 1221, had produced in Italy. The many crosses erected by King Edward to mark the resting-places of his wife's body involved sculptural decorations, and many of these statues of Queen Eleanor were remarkable for their extreme beauty and refinement. Michel de Canterbury, the architect of St. Stephen's Chapel, and Richard Crundale had the execution of the greater part of these crosses intrusted to them, more particularly those of Chepe and Charing. The fine monument of William de Valence was also produced at this time. In Italy at this period Giovanni Pisano had just commenced the sculptures for the Duomo of Orvieto. The Duomo of Florence was on the verge of appearing by the hands of Arnolfo da Lapo; Giotto was invited to Rome by Pope Boniface VIII., and Marco Polo had just returned to Venice; Dante and St. Thomas Aquinas were exciting the world by their eloquence; Roger Bacon had just breathed his last, and Tauler, the great German Dominican, at the same time came into the world. The occupants of the distant region of Scotland were just then busied in their thoughts of William Wallace, whose history, although unconnected with art, affords some indication of the state of civilization in those days. Germany at this period does not seem to have held a very conspicuous position for

* The series has recently been admirably engraved by the Cavaliere G. P. Lasinio.

† See Wyatt and Waring's "Description of the Italian Medieval Court at the Crystal Palace," page 112.

‡ See *Archæologia*, vol. xxix. page 189.

PAGAN SUBJECTS ADOPTED BY ARTISTS OF THE FOURTEENTH CENTURY.

excellence in art. The curious equestrian statue at Strasburg, of Rudolf of Hapsburg, A.D. 1291, speaks little for the attainments of the sculptor at that day.

The connection between pictorial and sculptural designs may be traced even in Italian and English art of the thirteenth and fourteenth centuries. It is strikingly illustrated by the parallels observable between the historical sculptures in the chapter-house of Salisbury Cathedral and the illustrations of the MS. in the British Museum known as Queen Mary's Psalter.*

Ivory was still much employed for portable sculptures, especially to form caskets and mirror-cases for ladies. Of these, numerous specimens still exist, belonging however, for the most part, to the latter end of the fourteenth century; the subjects on them having often a reference to Pagan rather than Christian mythology.



The Judgment of Paris, an ivory carving of the fourteenth century, belonging to Mr. M. Rohde Hawkins.

The story of Pyramus and Thisbe is by no means rare as a love theme upon ivory caskets of this period: we find it on an hexagonal coffer No. 304 of the Soulages catalogue. The "Judgment of Paris," also, a relief in ivory, contributed by Mr. M. Rohde Hawkins, is one of this class, and is a very remarkable work of the fourteenth century. The figures are in alto-relief, carved in three vertical pieces of bone set under a projecting shallow-arched framework or canopy. The three goddesses stand in the centre, perfectly naked, without insignia or distinctions of any kind. Paris reclines on a rock to the left, in an energetic attitude expressive of astonishment. The background is composed of strangely-formed rocks and trees of a thoroughly conventional shape, closely resembling the mushroom, with very deep perforations among the stems. The right-hand figure, that of Mercury, is very remarkable. The messenger god usually completes the composition of this subject; but

in the present instance it is hardly possible to recognize him, so extraordinary are both his garb and personal appearance. He is represented as a bearded old man, wrapped in a large full mantle, evidently copied from the ancient figures of the Indian Bacchus, so often repeated on classic bas-reliefs, and traceable also, as Cicognara has shown, among the sculptures of the Pisani. In addition to the heavy mantle which encumbers the figure, large feather wings spring from his shoulders, and his right hand holds a ball, which, although appropriate for Juno as the emblem of dominion, is a very unusual one to connect with the light and agile divinity. It is most probably, however, intended for the apple, the original cause of contention.

A marriage casket, from the Meyrick collection (Plate VI.), and considered to be Venetian, is a very complete example of the manner in which many of these smaller carvings were originally applied. There is a peculiar severity of style, and at the same time absence of minute finish, which characterize this remarkable work of art. On the neck, several of the horizontal surfaces are enriched with bands of *tarsia* or inlaid pieces of wood. The figures are arranged, round

* See a very interesting paper by Mr. Burges, read at the anniversary meeting of the Ecclesiological Society, 1857; and Professor Cockereil's account of the Salisbury Sculptures, in the Appendix, page 99, to his work on the Sculptures of Wells Cathedral. Mr. Burges enumerates many subjects from the heathen mythology which were very popular in the fourteenth century, especially the "Tale of Troy Town," and the "Romance of Alexander." Even the god of wine was called *Saint* Bacchus, and he was called the son of La Vigne, and grandson of Noah.

SCULPTURE, IN VARIOUS MATERIALS.

the sides, with two on each vertical piece of ivory, so as to form a kind of procession. Some of the figures wear the full gowns peculiar to merchants and civilians of established position; some also have the short mantle or cape, which may be seen in Italian art at the close of the thirteenth century; and some of the lads are dressed in the tight hose, and a kind of *jupon* visible in the frescoes of the Incoronata Church at Naples, all of which indicate the close of the reign of our own King Edward I. The background of these rows of figures is composed of rocks and trees, rudely carved and perforated, as in the small slab of the "Judgment of Paris" already commented upon. On the front side of the lid, two naked male figures with wings float in the air, holding a wreath between them; and on the opposite



A Group of Apostles, carved in ivory, belonging to Mr. M. Rohde Hawkins.

side two similar figures float among large serrated leaves with joined shields in the centre, held by the angels or genii.

Two groups of male figures, in ivory, belonging to Mr. M. Rohde Hawkins, may be cited as good examples of the Italian school at the commencement of the fourteenth century. The features of the bearded males are deep-set, and the locks of hair are sharp-cut. There is also a peculiar division of the hair into three principal masses

—one over the forehead, and the others from each temple over the ears. In the general character we may still trace a similarity to the patriarchal figures on the sarcophagus of San Domenico, wrought by Nicolò Pisano.

The head of a pastoral staff of the fourteenth century, belonging to Mr. Howard, of Corby Castle, deserves comparison with the ones already mentioned, because objects for the same use best exhibit assimilations or differences of style and period, and peculiarities connected with them are more easily understood. In the subject now before us, there is a great deal of ornamental work and perforation. The centre part is formed of a figure of the Saviour seated as judge, an angel standing on each side; the one to the left holding the cross and three nails, the one to the right the spear and crown of thorns. Their wings have been painted, and gilded borders are still traceable on the drapery. In the curve next to the shaft of the staff are some smaller figures rising from their graves, which complete the subject as a representation of the Last Judgment. Above the neck of the shaft, so as to form a capital from which the crook part springs, are six architectural compartments, each containing two apostles.

Two exquisite *plaques* or tablets of ivory, wrought into a framework of niches, canopies, and columns, adorned with figures and ornamentation, inclosing twelve larger compartments of rilievo figures taken from the New Testament, were among the most refined of all the



Ivory Head of Pastoral Staff of the fourteenth century, belonging to Mr. Howard, of Corby Castle.

ELABORATE IVORY CARVINGS OF THE FOURTEENTH CENTURY.

specimens of this period. The panels are placed two and two, in three rows, upon each *plaque*. One leaf alone has been engraved in the present work (Plate V.). They are the property of Mr. George Field, of Ashurst Park. The figures are in alto-rilievo, the *nimbi* also gilt and perforated. The figures are short in proportion, with very large heads. Many of the old Byzantine traditional forms have been retained. The workmanship is most probably French. This sculpture certainly belongs to a later period than the specimens we have lately held under consideration. The subjects of the compartments are the following, commencing at the left upper compartment, and taking each row at a time:—

- | | |
|------------------------------|--|
| 1. The Nativity. | 2. Angels appearing to the Shepherds. |
| 3. Adoration of the Kings. | 4. The Presentation in the Temple. |
| 5. The Entry into Jerusalem. | 6. Christ Washing the Disciples' feet. |

The size, architecture, and arrangement of the companion *plaque* are precisely the same; the subjects, however, are varied, thus:—

- | | |
|-----------------------------|--|
| 7. The Agony in the Garden. | 8. The Betrayal. |
| 9. The Scourging. | 10. The Crucifixion. |
| 11. The Deposition. | 12. The Maries at the Tomb; angels and guards. |

Down the centre division of each door, between the historic scenes, are six apostles holding their emblems: they are placed in deeply-recessed niches under canopies. Down the sides are winged angels clothed in long robes, playing musical instruments, as seen in the paintings of Angelico da Fiesole. There are twelve angels on each door.

The figures on the ivory *plaques* are all in high-relief, with a deep blue background: the women display decidedly the influence of fashion in their costume: Joseph of Arimathea has a peaked cap, but St. John, in the subject of the Crucifixion, is dressed in classic fashion, and holds the book in one hand, with the other up to his face; precisely in accordance with the old Byzantine style of attitude and expression.

A very beautiful ivory carving of the Crucifixion, under a rather sharply-pointed Gothic arch, requires mention as one of the finest productions of its class in existence. It may be assigned to the best period of early in the fourteenth century, near upon 1300, and is undoubtedly also a French production. The mode of representing the crucified Saviour goes far to determine this:—the body hangs from the cross,—the arms are bent,—the knees are forced out sideways,—one nail transfixes both feet. The drapery of the Saviour reaches to the knees. There is no superscription to the cross, neither is there the *suppeditionum*, or rest for the feet, so frequently represented. No skull or wedges appear at the foot of the cross; but the angel above is remarkably beautiful. One angel (upper part only) in the centre, crowned with a diadem of rays, leans over the cross, *holding in his hands* the sun and moon, which are represented as disks. In this respect, we are at once reminded of one of the angels holding the sun and moon in the spandrels of the choir of Lincoln Cathedral, so admirably described by Professor Cockerell.*

Although pagan subjects engaged so large a share of the attention of the artist, allegorical and romantic inventions became remarkably prevalent in the fourteenth century; games, tournaments, and pageantries then formed the principal amusements. Caskets intended as presents to ladies, of a similar nature to the *coffret* already described (page 21), and mirror-cases, afforded the chief opportunities to the ivory-carver for displaying his skill. One mirror-case, published by the Arundel Society (Class XII. d, p. 16, of Mr. Wyatt's lecture), exhibits a charming group of a young man and a lady playing at chess in front of a tent; whilst two other persons, holding a falcon and ring, are taking intense interest in the progress of the game. The date assigned to this bas-relief work is the beginning of the fourteenth century.

Another mirror-cover which was exhibited at Manchester, among the extensive treasures of Mr. Mayer (and No. 48 of M. Pulzky's catalogue of the Fejérvéry collection), displays a

* See "Memoirs of the City of Lincoln," communicated to the Archæological Institute at the meeting in 1848, page 230.

SCULPTURE, IN VARIOUS MATERIALS.

very favourite and pleasing subject, peculiar to this period, known as "The Siege of the Castle of Love."



Long Merne case, in the collection of Mr. Mayer.

In the "Château d'Amour" before us, and the "Elopement of Queen Ginevra with Sir Lancelot," we have a curious display of the costumes and everyday life of the close of the thirteenth century. A party of knights, clad in mail, with hoods and long surcoats, are crossing a bridge upon horseback. In the centre Sir Lancelot stands upon the back of his steed, and receives the lady in his arms from the window of a square tower. Beneath the arch of the bridge is a boat with the escaping party in it. The relief is very moderate, but the execution is very careful, and affords a capital specimen of the taste of the day. Similar carvings on other caskets show various combats; ladies then are the defenders of the castles against the knights, and the missiles that pass between the parties are bouquets of roses. In one of these compositions in the

museum at Boulogne, a knight is represented preparing to discharge a basket of flowers from one of the engines of warfare called a *balista*.

The South Kensington Museum also possesses a fine mirror-case with statuettes of lions round the edge, and the siege and capture of the Castle of Love on one side. (Class XII. c, of the Arundel Society's casts.) Hawking parties, tournaments, and lovers seated under trees, are subjects too abundantly varied and repeated to be particularized in these pages. One ivory casket, however, published in Carter's "Specimens of Painting and Sculpture,"* plates 42 and 47, deserves to be particularized. The lid of this casket is divided into four compartments, containing a siege, with knights hurling baskets of flowers, and ladies throwing roses: one knight is discharging roses from his cross-bow: Cupid, winged, on the wall, is the only figure with an arrow in his bow. The centre is occupied with a tournament, and ladies in a balcony; and on one of the ends, the favourite subject—the allegory of the unicorn.

A similar casket was contributed to the Manchester Exhibition by Mr. C. Warde (Plate IV.). On the flat lid is a tournament subject, less elaborate however than on the Douce example previously quoted. The two left compartments of the front seem to belong to the Lay of Alexander and Aristotle; the right-hand portions relate to Pyramus and Thisbe, where, Thisbe is concealed in a tree, the lion tears her mantle on the ground: and the rest is occupied with the death of Pyramus at the fountain.

The last ivory carving we can particularize of the fourteenth century, is the very extensive retable, or triptych, composed of numerous statuettes, arranged in groups, so as to form distinct and well-recognized historical subjects. The deep-set background is flat gold; and the frame consists in the plain projecting sides of the case, with the ends painted with a blue and white border. It was contributed by Mr. David Falcke, of New Bond-street.† The principal central subject is the "Crucifixion," with the Virgin, St. John, and two other figures as spectators, standing like distinct statues, each on a pedestal. Above this, in the

* It belonged at that time to Mr. G. Brander, and was afterwards sold to Mr. Douce, December 11th, 1789, for thirteen guineas.

† It has recently passed by public sale into the Mediæval department of the British Museum.

ECCLESIASTICAL SCULPTURE OF THE FOURTEENTH CENTURY.

apex, is the "Coronation of the Virgin;" and below, forming a long composition, the "Death of the Virgin." On the left-hand wing, in the apex, are the figures of a king, and the complete subject of the "Annunciation," in which both angel and Madonna are represented standing; on the opposite corresponding side, a queen, and the "Salutation." The middle subject of the left wing is the "Nativity;" and the corresponding one on the right, "Adoration of the

Kings." The lowest division, to the left, is the "Presentation in the Temple;" and opposite to it, on the other side, the "Flight into Egypt." The treatment of all these subjects has a striking affinity to that adopted by the Byzantines. The Virgin is almost always crowned; even the little figure representing her soul in the arms of the Saviour, in central lowest compartment, is not without this distinction. This ivory formerly belonged to Dr. Böhm, director of the Imperial collection of coins and medals at Vienna, who states that the Emperor received it from the Pope, about the middle of the fourteenth century; and that at the end of the fifteenth, an empress transferred it to a convent of nuns.*

A very pleasing small ivory carving, seemingly French, was contributed by Mr. Bowdon. The bas-relief of the upper tier, under an apex or gable heading, is the "Coronation of the Virgin;" beneath it, the "Death of the Virgin," and Christ receiving the soul under the traditional form of representation as a naked infant.

Before, however, passing away from the fourteenth century, a general revision of the leading characteristics which prevailed may be desirable, and will serve also to afford some keynote to the



Bas-relief of Ivory, belonging to Mr. Bowdon.

efforts of the preceding century. At the close of the thirteenth century, Christian sculpture, especially in France, had attained a high and perfectly independent position. M. Magnan, in his essay upon the statue of Queen Nantschilde, draws certain contrasts between the art as it then existed, after having been long fostered in the service of the Church, and that of foregoing times, when Paganism prevailed.† All characteristics of a sensual tendency came at last to be studiously avoided. In classic times, the senses were almost exclusively addressed, and voluptuousness found ample opportunities for gratification in the frequently required sculptures illustrative of the myths relating to Venus, Cupid, and Bacchus. In Christian times the full bosom and gracefully falling shoulders ceded to attributes of a purer tendency; drapery was more studiously applied to conceal the limbs; and served, notwithstanding the simplicity and paucity of the folds, to convey an immediate impression of richness and dignity. All the figures of the best class to which the present remarks apply are of a strictly architectural character, and possess an appropriate stability, being adapted for their proper places, in such attitudes as would best befit the space assigned them, and without for one moment conveying an impression that the surrounding objects necessitated or even suggested the attitudes they had assumed.

* See Mr. Digby Wyatt's mention of this interesting work in his Lecture delivered before the Arundel Society in June, 1855, p. 14.

† "Handbook of the Middle Ages," translated, with notes, 1855.

SCULPTURE, IN VARIOUS MATERIALS.

In all these works, it is observable that the general style of costume, or fashions of the day, had a material influence on the arrangement of draperies; for, although actual details were carefully avoided, the peculiar mode of head-dress, proportion of mantle, or relative fulness of the robe, might easily be traced. At this period the dress was generally fitted close upon the hips, with full folds in front, sufficiently long to lie on the ground, where they were disposed around the feet in elaborate folds. The bodice of female figures was tight, and during the latter half of the fourteenth century had an especially graceful effect.*

When portraying the form of a person for monumental purposes, special attention was bestowed on the perpetuation of the superior qualities of the deceased, devotional piety and military prowess especially. The insignia of office and other badges were duly observed as far as dress, &c. would indicate; and, indeed, distinctions of this kind became the more important, since the inscriptions connected with them were brief; and, beyond the name and date, all further points of information were left to be narrated by the artist. The brevity and conciseness of these ancient inscriptions contrast strikingly with the pomp and parade of the elaborate compositions so abundant at a later period. In the succeeding age we find that a strict adherence to military costume sadly interfered with the liberty of the artist; for, when plate armour came into fashion, the sculptor had no alternative but to imitate large and blank masses of steel, which were not only devoid of variety and undulations of surface for representation, but involved thereby a constrained position of all the limbs. The tomb of Edward the Black Prince, in Canterbury Cathedral, affords a striking instance of these difficulties. There is every reason to believe that upon such an occasion as the monument of a great and powerful prince, the best sculptor obtainable would be called into requisition; but, notwithstanding such advantages, the Canterbury effigy is strikingly deficient in freedom of gesture and artistic contrasts.

These observations are by no means to be confined to the monuments of our own country; the same might likewise be observed in France, although fewer remains of the corresponding period are to be traced there, on account, it may be, of the devastating wars that ravaged the country during the first half of the fifteenth century, and the barbarous destruction that prevailed during the Revolution at the close of the eighteenth. In Italy, where numerous monuments exist, the same artistic difficulties are perceptible, and we shall find, at a later period, when the spirit of art became stronger, that the painters and sculptors were obliged to disregard and modify the costumes of their own time, in order to procure a requisite amount of artistic liberty. In monumental sculpture, the necessity for minute imitation upon the armour of the warriors seems to have induced, by way of compensation, a really fanciful elaboration and richness of ornament upon the dresses of the ladies, when seen reposing on the same sepulchral couch with their knights and liege lords. Coronation robes and the pontificals of ecclesiastics were especially rich and elaborately ornamented. This realistic tendency might even be observed upon statues of the Virgin and Child, and also upon seated figures of the Saviour as Judge, where rich robes and jewels elaborately ornamented and set in patterns play the prominent part. The redundancy of ornament, which, in the reign of our Richard II., attained its height, and seems to correspond with richness of decoration observable in the buildings and utensils at the close of Edward III., served to prepare the way for the peculiar features of the fifteenth century, upon which we now purpose to enter.

The principal causes which produced the great changes in art during the fifteenth century must be sought for in Italy, and more immediately in the cities of Rome and Florence. When the Popes returned from Avignon to Rome, after their long banishment (or captivity it

* See especially the beautiful little figures representing the various members of Edward III.'s family, in niches on the sarcophagus in Westminster Abbey. The lovely bronze effigy of his first queen, Eleanor, may be cited as one of the purest and most complete examples of the form of art aspired to in those days.

CHANGES IN ART, ESPECIALLY IN ITALY.

may almost be termed), everything was resorted to that could be devised to impress the world with the antiquity and permanence of Rome itself. Her citizens desired to bridge over the sad lapse of years when their pontiffs had deserted them; they endeavoured zealously to restore the



A Powder-horn, contributed by Lord Hastings

old buildings, to disinter even the old Pagan monuments, and to devise a ready use for them, as if nothing had ever occurred by way of interruption to their service. A taste for Pagan sculpture and classic fables consequently became stronger than ever. Many ecclesiastic functions which had been instituted either in imitation of, or by adaptation from, those of heathendom, and the connection—and consequent *antiquity*—of the rites, were unhesitatingly recognized and openly avowed. Even the superiors of the Church did not scruple to employ the chisel and palette of their workmen in the illustration and embodiment of profane themes; and the discovery of any antique sculpture or painting was hailed with enthusiasm, in proportion as it realized the former glory of the Roman nation, or threw light upon some favourite passages of the ancient historians restored to their shelves. This spirit first led to the collecting of antiquities and storing up of national records, whilst to a native of Tuscany is due the merit of founding the unrivalled manuscript library of the Vatican, which even at that period embodied literature in its most universal form, and might be contrasted, in the spirit of its originators, with that by which the Roman collectors had hitherto been actuated.

The people of Florence, devoted to commerce, had been steadily advancing in wealth and importance; the arts were patronized by her chief merchants, not for mere historic association, but for the benefit and gratification which they so readily afford to those who best cultivate them. They were thus enabled to honour the memory and perpetuate the personal appearance of their most illustrious citizens. Hence *portraiture*, an important and comparatively a novel feature in modern Italian art, attained an especial preference among the Florentines. The dramatic and thoroughly independent tendency of Giotto's conceptions illustrates this. Dante, Petrarch, Boccaccio, Cimabue, Donati, Brunetto Latini, Bettino di Bardi, Dello, and Michelozzo, were only a few of the distinguished persons depicted by the earlier Tuscan artists. This natural desire to honour great men nurtured the faculty of imitation, attained at last so wonderful an approximation to reality, that this very power took afterwards a somewhat pernicious tendency. Not that *accuracy* of imitation could in itself be injurious, but danger arose from the painter's liability to make a successful imitation the *sole end* and object of his work. Hence, not merely in pictures belonging to the second half of the fifteenth century, and professedly of a strictly religious tendency, might the features of a well-known living person be recognized, but occasionally, the lineaments also of those whose morals were frequently questionable: thus the serious impressiveness of the picture would be impaired, and the work deprived of that devotional character which ought to have pervaded it. By too implicitly copying the realities of everyday life, the very action, or, as the Germans would say, the *motives* of the picture are radically disturbed, and simpering Madonnas, angels in extravagant attitudes, and martyrs looking to the spectator, in consciousness of his presence, for sympathy, are only one small portion of the mischiefs which may

SCULPTURE, IN VARIOUS MATERIALS.

be traced from the perverted use—not only in painting, but in sculpture also—of servile imitation.

To architecture we have little space to devote; suffice it, therefore, to note that at the beginning of the fifteenth century a very leading change had taken place. The rich Decorated Gothic of our Western cathedrals had been exchanged for a more formal, although not more severe style. Long and frequently repeated vertical lines predominated, intersected by a few perfectly horizontal ones, as in the transverse mullions of windows and headings over doorways. The change seems attributable to the revival of the study of the ancient classic architecture, where rectangular lines and the semicircular arch form the principal features. In the reigns of Edward III. and Richard II., both in the time of the Late Decorated and the Perpendicular Gothic, some doorways and tombs also were headed with pediments or arches composed of four centres, termed by the French *en accolade*.* The contemporary style in France—and a great contrast indeed to our Perpendicular—was the *Flamboyant*, in which suppleness of tracery and intricacy of curve, like the flickering of flames, seemed to be the chief objects of the designer. Beautiful panelling in wood-carving began at the same period to be introduced. More extensive and movable furniture also came into demand, and in many apartments the walls, hitherto of stone or rough plaster, covered, during occupation only, with heavy and dust-gathering tapestry, were lined with wooden wainscoting, of very frequently most highly-wrought figures and ornaments in rilievo.

The Germans, as we have already mentioned, showed an especial predilection for carving in wood, an art which in the course of the fifteenth century attained an especial degree of perfection. These sculptures were highly enriched, frequently painted in fullest colours and profusely gilded.

Their altar-pieces were arranged in the form of triptychs, always so much in vogue in the Greek and Russian church, and for which ivory and sheets of metal were employed; but among the Germans the centre or main picture was wrought in very high relief, and consisted frequently of numerous figures inclosed in a frame, which, from the depth required by the reliefs, had more the appearance of a square box than any other inclosure. The Manchester Exhibition had no examples of German wood-carving of so early a date as the commencement of the fifteenth century; but Labarte refers† to the wood-carvings of Lucas Moser, executed in 1431, and to a "Descent from the Cross" by Schühlein, at Tiefenbronn, executed in 1468. He mentions carvings at the high altar of St. James at Rothenburg, executed in 1466. The wings to these altar-pieces were not sculptured, but merely flat paintings, and the contrast between the two modes of expressing form when brought into juxtaposition is by no means so discordant as might have been expected. Altars of a similar nature, but on a very much smaller scale, for domestic purposes (*Hausaltärchen*), were not unfrequent.‡ A magnificent specimen of French wood-carving is now to be seen in the South Kensington Museum, exhibiting various scenes of the Passion of Our Lord in the fullest possible relief.

An exquisite little and very deeply-recessed triptych of two stories, contributed to the Manchester Exhibition by Lord A. Howard, afforded an excellent example of German peculiarities. The chief central subject, when open, is the "Crucifixion," containing a multitude of very minute figures; the wings flanking it being each divided into two compartments,—the left one the "Ecce Homo" and the "Cross-bearing;" on the right the "Deposition" and the "Resurrection." The central subject of the lower tier is the "Nativity," or the Adoration of the Shepherds, in front of the manger, which is here represented more like a farm-house; on the left wing the "Annunciation," on the right the "Adoration of the Magi." The base

* De Caumont *Abécédaire*, vol. i. p. 451. An example of this may be seen on the north side of Westminster Abbey.

† Page 20 of English translation.

‡ Labarte, p. 22.

BRUNELLESCHI, Ghiberti, and Donatello.

upon which this portable altar rests is supported by the four symbols of the Evangelists. When the doors of the two tiers are closed, the exterior displays carvings in very low relief, divided altogether into four subjects only,—the “Agony in the Garden,” the “Betrayal,” the “Family of St. Anne,” and “Joseph and Mary, with the Infant Christ fondling a lamb.” It may be considered, in respect of minuteness and elaboration, almost to rival Albert Dürer’s honestone carving in the British Museum. A very fine specimen of wood-carving of this period was contributed by the Rev. G. R. Brackenbridge, and consists of a statue, carved entirely in wood, of a female in rich German costume, with full drapery, holding a book. The long plaited hair, and pleasing round features, have a decidedly Teutonic character. (Plate VII.)

Towards the beginning of the fifteenth century some of the greatest Italian artists were born, men who, both as sculptors, and painters, and architects, were destined to exercise some of the most permanent influences on their calling,—Squarcione, Paolo Uccello, Alberti, Hubert van Eyck, Masaccio, Pisanello, Castagno, Filippo Lippi.

In the year 1400 flourished Brunelleschi, Donatello, and Ghiberti: they were acknowledged as the greatest sculptors of Italy. Brunelleschi, more generally known afterwards as an architect, was born in the first year of our Richard II., and distinguished himself especially by his wooden crucifix, executed in emulation of his friend Donatello. These two artists undertook a journey together to Rome for the express purpose of studying the remains of ancient architecture in that city; but at the period we now refer to, none of the celebrated statues had been disinterred.* Architecture could alone be their object, since both painters and sculptors were far more advanced in their native territory. Ghiberti vainly attempted to rival Brunelleschi in his magnificent architectural undertaking, the construction of the cupola of Santa Maria at Florence. His schemes to that effect failed; but, as a sculptor, Ghiberti held the highest position. He was younger than Brunelleschi but older than Donatello, and had learnt from his stepfather, a goldsmith, the art of working in metals at a very early age. Having acquired also a facility in fresco-painting, he was a well-qualified competitor for the execution of the bronze gates for the Baptistery at Florence, required by the civic authorities to correspond with those already finished in 1340 by Andrea Pisano. The style of Ghiberti may be defined as essentially *pictorial*; he crowded into every compartment a multitude of figures, and frequently contrasted, in the most daring manner possible, every variety of projection, from the most delicate and shallow undulations to the fulness of perfectly isolated statuettes. He portrayed clouds, smoke, flame, and all the minutæ of distant landscape by means of very delicate gradations of surface. When copied in pure outline upon paper, his compositions have a more pleasing effect than the originals, because in the bronze itself a boldly projecting front figure is liable to cast a shadow on the comparatively flat background near it, whether it be representing a distant view, or the flat rilievo of a group of figures supposed to be fifty yards distant. The exquisite architectural feeling of Ghiberti is well seen in the framework bounding the sculptures of these Florentine gates. These bronzes gave so much satisfaction that he was commissioned to execute a second pair of gates for the same building. In them he introduced ten compartments with scenes from the Old Testament, which form the series more generally known and more frequently studied than the first pair, where his subjects were limited to the New Testament. Ghiberti also executed a famous bronze bas-relief in the Duomo of Florence, representing St. Zenobius restoring a child to life. The universality of his genius is further shown by the fact of his having designed and painted some of the glass windows in the same Duomo.† Donatello, on the other hand, afforded in his sculptures a direct contrast to Ghiberti. He carefully avoided the crowded appearance which his

* Poggio Bracciolini enumerates the two Colossi of Monte Cavallo, the recumbent Tiber, the fragment called Marforio, and the bronze statue of Marcus Aurelius, as *all* the statues that in his time remained of the thousands which had once decorated the great capital.

† See Vasari’s Lives (Ghiberti), English translation, vol. i. p. 385; last Florentine edition, vol. iii. p. 121.

SCULPTURE, IN VARIOUS MATERIALS.

contemporary so generally adopted; he revelled in subjects of passion and decided expression, and yet bestowed a calm and architectural character upon many of his statues, such as always characterized the works of the Pisani, Orcagna, and the great workmen of the cathedrals of France and England during the thirteenth century. The St. George, executed for Or San Michele, and which Michael Angelo so much admired, shows in the fullest manner the kind of treatment last spoken of. Donatello's full appreciation of passion and dramatic incident betrayed him sometimes into a kind of Etruscan wildness in his bas-reliefs, such in fact as we see upon many of the urns or sarcophagi from ancient cemeteries. Two very vigorous designs by Donatello are engraved by Ottley, in his "Italian School of Design," p. 13.

The school of this great man was fortunately represented at Manchester by a female head in profile, of exquisite delicacy, very low in relief, contributed by Lord Elcho; and also by a head of St. John, likewise in basso-rilievo, formerly at Strawberry Hill, and now belonging to Mr. C. Wentworth Dilke.*

Desiderio da Settignano, born about 1457, was a pupil of Donatello; and, having been the instructor of Benedetto da Maiano and Mino da Fiesole, the peculiarities of his style were long maintained. So superior were the works of Desiderio, that many of them have since been attributed to Donatello. Vasari regrets that an untimely death cut off so much excellence and still greater promise.†

Luca della Robbia (born 1400, died 1481) was a most prolific master, and from the material in which he wrought, namely terra-cotta, admitting of very rapid manipulation, and being universally in demand, his works are everywhere to be seen. He may also be regarded as a *picturesque* sculptor. As might be expected from the contemporary of Masaccio and Lippi, his Madonnas and angels are cast in a very similar and somewhat Germanesque type. His groups of angels singing are especially beautiful, and some also of his Madonnas with the Holy Infant display a very superior refinement. Della Robbia became especially distinguished for the technical discoveries which he made, by means whereof he imparted a peculiar and very desirable property to his works. He found out a certain glaze or white composition, with which to coat his works; but this was, it must be owned, in some degree at the expense of the sharpness and delicacy of the surface. This enamel not only protected his works, but rendered them perfectly durable. Various colours were also incorporated in this coating; but, although acceptable as these colours may have been, from their perfect novelty at the time, such crude effects are not to be tolerated in comparison with the simpler and more delicate white figures on bluish backgrounds to some of his earlier bassi-rilievi.‡

A magnificent specimen of this *fabrique*—a circular rilievo of the Virgin and Child—belonging to the Soulages collection§ (Plate VIII. of this series), is assigned to Andrea, or one of Luca della Robbia's sons, subsequent to 1500. There is an impressive solemnity pervading every countenance in this group, particularly that of the Madonna, who looks downwards with serious gaze, whilst the child's eyes are fixed steadfastly upon the spectator. There is also something in the modelling of the round fleshy masses and creases of fat upon the limbs of the child, which betrays a close connection with the style and forms adopted

* The interest felt in it by Horace Walpole may be understood by the following quotation from one of his letters to Sir Horace Mann (Walpole's Letters to Sir Horace Mann, vol. ii. p. 230):—

"Arlington Street, Feb. 17, 1773.

"Mr. Patch brought me last week, with his brother's engravings, the beautiful St. John of Donatello, and its lovely and graceful pedestal. My dear sir, how I thank you! and how pleasing is your remembrance of me! But you must send me no more; I not only cannot accept more presents from you, but it would be heaping them on my tomb."

This bas-relief was placed in the chapel of Strawberry Hill; No. 89 of the sale catalogue in 1842; twenty-fourth day.

† Two very fine drawings by this artist were contributed by Dr. Wellesley, of Oxford, to the collection of original drawings; Nos. 10 and 11 of the Manchester Exhibition Catalogue.

‡ See Maryatt's "Pottery and Porcelain," 1st ed. 1850, p. 8.

§ No. 437 of Mr. J. C. Robinson's Catalogue.

SCULPTURE, IN VARIOUS MATERIALS.

Andrea Guaciatotti's medallion of Nicholas V., highly interesting as a contemporary portrait, dated 1454. The date on the coin actually indicates that of the decease of the Pontiff; on the reverse, the Pope appears as a bishop guiding a boat inscribed ECLESIA.

By Boldi. The Maserano, a comparatively small medallion, with excellent relief: the letters beginning his name are tied in the mediæval fashion. The figure of Arion on the dolphin, very gracefully composed, and much more free and flowing than on contemporary medals.

Ditto. A remarkable medallion of himself, crowned with ivy, naked neck and shoulders; on reverse, two figures seated with a skull; date on exergue, 1458. Soulages, No. 482.

Unlike the rest, very full and very original, we find Graen's medallion of Alphonsus Ferdinand, Duke of Calabria. His head is shown nearly in full, with a very peculiar high cap, with stiff feather at the side, and the letters around it are in relief. On the reverse, the duke's triumphal entry into Naples. Below, on a tablet held by two winged angels, is the inscription ITALIAQVE RESTITVTA. 1481. On the same surface, to the right of the letters, is a chalice, with the sacramental wafer above it. The artist's name is in the exergue, OPVS AND GPAEN. On the medal engraved by Collas, plate 17, fig. 2, the inscription is OPVS ANDRAE .G. PRATENSIS. 1481.

A small brass medal of Francisus Sforza is of a very poor style of art, although perfectly well preserved; the artist's name occupies the entire rim of the reverse: IO .FR .ENZOLAE .PARMENSIS .OPVS.

Coins of Annas Mommoranus, and of Alexander Bassianus and Johan. Cavineus Pataviui, in which latter coin the two profiles are placed side by side, both turned to the right, are fair specimens of the influence exercised upon the artists of the period by access to the purer coins of antiquity.

A good portrait bust of an old man in a cap, turned to the left, occurs on the medallion of Hercules, Duke of Ferrara; on the reverse, four naked Cupids receiving fruit or shields falling from the clouds, inscribed, "Juppiter ex alto nobis adamanta remisit."

A bold medal of the Emperor Frederic, dated MCCCCLXIX., with mounted generals on the top of an arch on the reverse, may be regarded as a good specimen of transalpine art, so near the middle of the fifteenth century.

The Venetian Zacchus affords a capital medallion of the Doge Gritti, in his eighty-second year, a benevolent-looking old man, the head in profile, to the right; on the reverse, a perfectly naked female, holding rudder and cornucopia, probably as Fortune, standing on a pedestal, with a salamander behind it, fills the reverse side. Inscription beneath IO .ZACCHVS .F.

A large and very important medallion of Savonarola, who appears cowed, and gazing earnestly on a crucifix which he holds in his hand; on the reverse, a view of the city of Florence, with a hand over it holding a dagger, issuing from the clouds. Part of the inscription still legible is GLADIVS DOMINI. The Holy Ghost, in the form of a dove, also appears in the sky. Neither date nor name of the artist appears on either side.

An equally large medallion, in very low relief, bears the name of an artist, who does not seem to be recognized by Cicognara.—Bartolommeo of Florence; on the obverse is a turbaned head of the Sultan Mahomet, with the legend MAVMHET ASIE AC TRAPESVNZIS MAGNEQVE CRETE IMPERAT. On the reverse is an elaborate composition of the monarch standing on the front part of a chariot drawn by two fine horses, led by a man bearing a trophy, after the antique fashion. Standing in the chariot, on the lower back part, are three naked female figures, grouped together like the Graces, but tied at the waist by one thick cord. The names TRAPESVNTV, CRETE, and ASIE, are inscribed against each. Two nude male figures are seated in the lower part of the field, holding a trident and cornucopia; between them the imperfect inscription, broken in the last line,—

OPVS
BARTOLOM
FLORENTIN
SVI CRIS

The medallion of Excellius III. de Romano seems to have been very fine, but without the reverse with a representation of Padua, and the date 1237, which may be seen in Mazzuchelli and Collas, plate 21, fig. 2, part 2. This work of art can only be regarded as commemorative, for the Italians delighted to represent their past heroes, as the Romans of the later empire struck contorniate medals in honour of the most distinguished Greeks and Romans from the earliest times.

The metal works of Pollajuolo, although unrepresented in the Manchester Exhibition, require notice here, especially his medallion representing the conspiracy of the Pazzi, which is so well known: Vasari, his biographer, refers to it.* The figures on the surface of the medal are comparatively small, with a proportionate display of architecture; thus approaching in style the panels of the second bronze gate by Ghiberti, already spoken of. Pollajuolo was one of those universal artists to whom painting, sculpture, metal work, and engraving were only so many different languages, equally at command for the expression of their thoughts. His engravings at Manchester, and the great picture of St. Sebastian, recently added to our National Gallery,† will serve to evidence both his various abilities and peculiarities of style. As a contemporary of Finiguerra and Botticelli, he was one of the earliest engravers.

The great Colleoni, inscribed BARTHOL .CAPVT .LEONIS .MA .C .VESE, a bold head, turned to the left, in civil costume, wearing the berretta or cap, and totally without hair, appears on a medallion, which is spoken of most disparagingly by Cicognara, p. 412. A very quaint device, on the reverse, of a naked man seated on a cuirass, and holding a pulley. The artist's name is inscribed OPVS .M. The letters are in relief.

GVIDIZA
NL

* Vasari, Florentine edition of 1849, vol. v. p. 100.

† No. 292 of the Catalogue.

ITALIAN MEDALLIONS OF THE QUATTRO-CENTO PERIOD.

Matteo de Pastis, a Veronese colleague of Pisanello, has left comparatively few specimens of his skill; one, however, dated 1446, deserves notice as belonging to an interesting person, Isotta, the celebrated poetess of Rimini. It is engraved in Collas, plate 7, fig. 2. A portrait of the same person, in colours, by Pietro della Francesca, has been recently added to the pictures in the National Gallery: No. 585 of Catalogue.

Sperandio, a Mantuan, is also worthy of particular mention, as one of the first and most important sculptors in this department of art. His medallions of Count Pepoli of Bologna, Doge Agostino Barbado, and Duke Frederic of Urbino, display great vigour and variety of character. The reverse of the first-mentioned medallion, representing two figures seated at chess, in very bold relief, and quite in the Michael Angelo style, with full round form, has won Cicognara's special commendation (vol. v. p. 408). It is not a little singular that this fine medallion was unknown to Mazzuchelli, whose collection seems otherwise to have been so complete.

The Venetian Giovanni Boldù, who signs his medals OPVS IOANNIS BOLDV PICTORIS, and though claiming, like Pisanello, recognition as a painter, is now only known by a very few medals. One of them, to Philip Masserano, is dated 1457. It is engraved in Collas, plate 11, fig. 1. A medallion of himself, dated in the exergue 1458, is signed on the reverse in Greek as well as Latin. The Greek version of his name, Boldù, is somewhat curious; it is spelt ΜΙΩΛΑΤΟΥ. Another to a German musician named Schlifer, "a second Orpheus," is dated 1457. Only the second of these was to be seen in the Art Treasures collection,—the medallion of himself, which belongs to the Soulages collection, No. 482; but it is much worn.

We should be far exceeding our limits, were we to devote an equal time and minuteness to every branch of art; but the medallions of the Quattro and Cinque Cento period being so admirably displayed in the recent Exhibition, and a knowledge of their merits being far less diffused than their historic interest seems to warrant, it has been considered advisable to particularize a few of the best specimens from the contributions of Dr. Wellesley, Stonyhurst College, and the collection formed by M. Soulages, so often referred to.

- Of Pisanello. The Malatesta Novello, already described.
 - Ditto. Ludovicus de Gonzaga, a bust to the left; on reverse, armed knight on horseback. No date.
 - Ditto. Franciscus Sforza, a beardless head, wearing the high cap, to the left; on reverse, a horse's head, sword, and books. No date.
 - Ditto. Nicolaus Picininus, old head in high cap, to the left; no inscription in the Manchester specimen. Collas gives one, plate 6, fig. 1; on reverse, two children suckling a griffin, with PERVSIA inscribed on a collar round its neck. No date.
 - Ditto. The Cecilia Gonzaga, already described; but at Manchester the reverse alone was preserved.
 - Ditto. Alphonso, already mentioned.
 - Ditto. Pandolfo Malatesta, with the castle of Rimini on the reverse, and date 1446. Soulages, No. 483.
 - Ditto. Isotta da Rimini; on the reverse an elephant; date 1446. Soulages, No. 485.
 - Among Dr. Wellesley's collection was a similar medallion, inscribed OPVS MATHEI DE PASTIS, and date also 1446.
 - Pisanello. Filippo Visconti, Duke of Milan; on reverse, three mounted knights. No date. Soulages, No. 502.
 - Ditto. Sigismund Malatesta; on reverse, a church; dated 1450. Soulages, No. 560.
 - Sperandio. The fine alto-relievo profile head of Duke Frederic of Urbino, turned to the left; he wears the cap so often seen upon Cosmo de' Medici; on reverse, an armed knight, mounted, advancing to the left.
 - Ditto. The medallion of the Doge Agostinus Barbado, is a fine example of bold projection and individual character; the long-bearded face is turned fuller than usual, and he wears the dual cap; on the reverse, the Doge kneels, holding the banner before the winged lion of St. Mark, resting his paw upon the open volume. In exergue is inscribed OPVS SPERANDEI.
 - Ditto. Count Pepoli, of Bologna, a very peculiar face, with low cap and fur-collared coat, has already been especially mentioned in the text. Cicognara (vol. v. p. 408) unhesitatingly ascribes it to Sperandio. The reverse, with two figures playing at chess, is of the highest class of art. No name or date. This medallion has been contributed by Stonyhurst College. The diameter is $3\frac{3}{8}$ inches.
 - Ditto. Medallion of Carbone, with a siren on the reverse. Soulages, No. 477.
- The very fine work inscribed CHRISTOPHORVS HIERIMIA is almost unrivalled in point of merit and preservation: it is in very bold relief. The reverse of the sitting monarch being crowned by Mars and Bellona (the latter winged), is composed on the best bas-relief principles.
- Giovanni Francesco Parmense executed a magnificent medallion of Constantius Sforza in his twenty-seventh year, a vigorous head, turned to the left; on reverse, a view of the citadel of Pesaro, with the artist's name and date, 1475, below it.
- The name of the same artist is on the reverse of a medallion representing a combat between two knights on foot and one on horseback; it is dated 1468. Soulages, No. 517.

ITALIAN MEDALLIONS OF THE QUATTRO-CENTO PERIOD.

Matteo de Pastis, a Veronese colleague of Pisanello, has left comparatively few specimens of his skill; one, however, dated 1446, deserves notice as belonging to an interesting person, Isotta, the celebrated poetess of Rimini. It is engraved in Collas, plate 7, fig. 2. A portrait of the same person, in colours, by Pietro della Francesca, has been recently added to the pictures in the National Gallery: No. 585 of Catalogue.

Sperandio, a Mantuan, is also worthy of particular mention, as one of the first and most important sculptors in this department of art. His medallions of Count Pepoli of Bologna, Doge Agostino Barbado, and Duke Frederic of Urbino, display great vigour and variety of character. The reverse of the first-mentioned medallion, representing two figures seated at chess, in very bold relief, and quite in the Michael Angelo style, with full round form, has won Cicognara's special commendation (vol. v. p. 408). It is not a little singular that this fine medallion was unknown to Mazzuchelli, whose collection seems otherwise to have been so complete.

The Venetian Giovanni Boldù, who signs his medals *OPVS IOANNIS BOLDV PICTORIS*, and though claiming, like Pisanello, recognition as a painter, is now only known by a very few medals. One of them, to Philip Masserano, is dated 1457. It is engraved in Collas, plate 11, fig. 1. A medallion of himself, dated in the exergue 1458, is signed on the reverse in Greek as well as Latin. The Greek version of his name, Boldù, is somewhat curious; it is spelt *ΜΙΛΛΑΤΟΥ*. Another to a German musician named Schlifer, "a second Orpheus," is dated 1457. Only the second of these was to be seen in the Art Treasures collection,—the medallion of himself, which belongs to the Soulages collection, No. 482; but it is much worn.

We should be far exceeding our limits, were we to devote an equal time and minuteness to every branch of art; but the medallions of the Quattro and Cinque Cento period being so admirably displayed in the recent Exhibition, and a knowledge of their merits being far less diffused than their historic interest seems to warrant, it has been considered advisable to particularize a few of the best specimens from the contributions of Dr. Wellesley, Stonyhurst College, and the collection formed by M. Soulages, so often referred to.

- Of Pisanello. The Malatesta Novello, already described.
- Ditto. Ludovico de Gonzaga, a bust to the left; on reverse, armed knight on horseback. No date.
- Ditto. Franciscus Sforza, a beardless head, wearing the high cap, to the left; on reverse, a horse's head, sword, and books. No date.
- Ditto. Nicolaus Piccininus, old head in high cap, to the left; no inscription in the Manchester specimen. Collas gives one, plate 6, fig. 1; on reverse, two children suckling a griffin, with *PERVSIA* inscribed on a collar round its neck. No date.
- Ditto. The Cecilia Gonzaga, already described; but at Manchester the reverse alone was preserved.
- Ditto. Alphonso, already mentioned.
- Ditto. Pandolfo Malatesta, with the castle of Rimini on the reverse, and date 1446. Soulages, No. 483.
- Ditto. Isotta da Rimini; on the reverse an elephant; date 1446. Soulages, No. 485.
- Among Dr. Wellesley's collection was a similar medallion, inscribed *OPVS MATHEI DE PASTIS*, and date also 1446.
- Pisanello. Filippo Visconti, Duke of Milan; on reverse, three mounted knights. No date. Soulages, No. 502.
- Ditto. Sigismund Malatesta; on reverse, a church; dated 1450. Soulages, No. 560.
- Sperandio. The fine alto rilievo profile head of Duke Frederic of Urbino, turned to the left; he wears the cap so often seen upon Cosmo de' Medici; on reverse, an armed knight, mounted, advancing to the left.
- Ditto. The medallion of the Doge Agostinus Barbado, is a fine example of bold projection and individual character; the long-bearded face is turned fuller than usual, and he wears the ducal cap; on the reverse, the Doge kneels, holding the banner before the winged lion of St. Mark, resting his paw upon the open volume. In exergue is inscribed *OPVS SPERANDEI*.
- Ditto. Count Pepoli, of Bologna, a very peculiar face, with low cap and fur-collared coat, has already been especially mentioned in the text. Cicognara (vol. v. p. 408) unhesitatingly ascribes it to Sperandio. The reverse, with two figures playing at chess, is of the highest class of art. No name or date. This medallion has been contributed by Stonyhurst College. The diameter is $3\frac{3}{8}$ inches.
- Ditto. Medallion of Carbone, with a siren on the reverse. Soulages, No. 477.
- The very fine work inscribed *CHRISTOPHORVS HIERIMIA* is almost unrivalled in point of merit and preservation: it is in very bold relief. The reverse of the sitting monarch being crowned by Mars and Bellona (the latter winged), is composed on the best bas-relief principles.
- Giovanni Francesco Parmense executed a magnificent medallion of Constantius Sforza in his twenty-seventh year,—a vigorous head, turned to the left; on reverse, a view of the citadel of Pesaro, with the artist's name and date, 1475, below it.
- The name of the same artist is on the reverse of a medallion representing a combat between two knights on foot and one on horseback; it is dated 1468. Soulages, No. 517.

SCULPTURE, IN VARIOUS MATERIALS.

Andrea Guacialotti's medallion of Nicholas V., highly interesting as a contemporary portrait, dated 1454. The date on the coin actually indicates that of the decease of the Pontiff; on the reverse, the Pope appears as a bishop guiding a boat inscribed ECLESIA.

By Boldù. The Maserano, a comparatively small medallion, with excellent relief: the letters beginning his name are tied in the mediæval fashion. The figure of Arion on the dolphin, very gracefully composed, and much more free and flowing than on contemporary medals.

Ditto. A remarkable medallion of himself, crowned with ivy, naked neck and shoulders; on reverse, two figures seated with a skull; date on exergue, 1458. Soulaiges, No. 482.

Unlike the rest, very full and very original, we find Graen's medallion of Alphonsus Ferdinand, Duke of Calabria. His head is shown nearly in full, with a very peculiar high cap, with stiff feather at the side, and the letters around it are in relief. On the reverse, the duke's triumphal entry into Naples. Below, on a tablet held by two winged angels, is the inscription ITALIAQVE RESTITVTA. 1481. On the same surface, to the right of the letters, is a chalice, with the sacramental wafer above it. The artist's name is in the exergue, OPVS AND GPAEN. On the medal engraved by Collas, plate 17, fig. 2, the inscription is OPVS ANDRAE · G · PRATENSIS · 1481.

A small brass medal of Franciscus Sforza is of a very poor style of art, although perfectly well preserved; the artist's name occupies the entire rim of the reverse: IO · FR · ENZOLAE · PARMENSIS · OPVS.

Coins of Annas Mommoranus, and of Alexander Bassianus and Johan. Cavineus Patavini, in which latter coin the two profiles are placed side by side, both turned to the right, are fair specimens of the influence exercised upon the artists of the period by access to the purer coins of antiquity.

A good portrait bust of an old man in a cap, turned to the left, occurs on the medallion of Hercules, Duke of Ferrara; on the reverse, four naked Cupids receiving fruit or shields falling from the clouds, inscribed, "Juppiter ex alto nobis adamanta remisit."

A bold medal of the Emperor Frederic, dated MCCCCLXIX., with mounted generals on the top of an arch on the reverse, may be regarded as a good specimen of transalpine art, so near the middle of the fifteenth century.

The Venetian Zaccus affords a capital medallion of the Doge Gritti, in his eighty-second year, a benevolent-looking old man, the head in profile, to the right; on the reverse, a perfectly naked female, holding rudder and cornucopia, probably as Fortune, standing on a pedestal, with a salamander behind it, fills the reverse side. Inscription beneath IO · ZACCHVS · F.

A large and very important medallion of Savonarola, who appears cowed, and gazing earnestly on a crucifix which he holds in his hand; on the reverse, a view of the city of Florence, with a hand over it holding a dagger, issuing from the clouds. Part of the inscription still legible is GLADIVS DOMINI. The Holy Ghost, in the form of a dove, also appears in the sky. Neither date nor name of the artist appears on either side.

An equally large medallion, in very low relief, bears the name of an artist, who does not seem to be recognized by Cicognara,—Bartolomeo of Florence; on the obverse is a turbaned head of the Sultan Mahomet, with the legend MAVMHET ASIE AC TRAPESVNZIS MAGNEQVE CRETE IMPERAT. On the reverse is an elaborate composition of the monarch standing on the front part of a chariot drawn by two fine horses, led by a man bearing a trophy, after the antique fashion. Standing in the chariot, on the lower back part, are three naked female figures, grouped together like the Graces, but tied at the waist by one thick cord. The names TRAPESVNTV, CRETIE, and ASIE, are inscribed against each. Two nude male figures are seated in the lower part of the field, holding a trident and cornucopia; between them the imperfect inscription, broken in the last line,—

OPVS
BARTOLOI
FLORENTIN
SCVI CRIS

The medallion of Ezcellinus III. de Romano seems to have been very fine, but without the reverse with a representation of Padua, and the date 1237, which may be seen in Mazzuchelli and Collas, plate 21, fig. 2, part 2. This work of art can only be regarded as commemorative, for the Italians delighted to represent their past heroes, as the Romans of the later empire struck contorniate medals in honour of the most distinguished Greeks and Romans from the earliest times.

The metal works of Pollajuolo, although unrepresented in the Manchester Exhibition, require notice here, especially his medallion representing the conspiracy of the Puzzi, which is so well known: Vasari, his biographer, refers to it.* The figures on the surface of the medal are comparatively small, with a proportionate display of architecture; thus approaching in style the panels of the second bronze gate by Ghiberti, already spoken of. Pollajuolo was one of those universal artists to whom painting, sculpture, metal work, and engraving were only so many different languages, equally at command for the expression of their thoughts. His engravings at Manchester, and the great picture of St. Sebastian, recently added to our National Gallery,† will serve to evidence both his various abilities and peculiarities of style. As a contemporary of Finiguerra and Botticelli, he was one of the earliest engravers.

The great Colleoni, inscribed BARTHOL · CAPVT · LEONIS · MA · C · VESE, a bold head, turned to the left, in civil costume, wearing the berretta or cap, and totally without hair, appears on a medallion, which is spoken of most disparagingly by Cicognara, p. 412. A very quaint device, on the reverse, of a naked man seated on a cuirass, and holding a pulley. The artist's name is inscribed OPVS · M ·

GVIDIZA
NI.

* Vasari, Florentine edition of 1849, vol. v. p. 100.

† No. 292 of the Catalogue.

ITALIAN SCULPTORS OF THE FIFTEENTH AND SIXTEENTH CENTURIES.

Leone Leoni, who signed his name in Greek characters, produced the graceful and elaborate medallion of Hippolyta Gonzaga, in which his style closely approaches that of Ghirlandajo. This fine work of art was contributed by Stonyhurst College. The diameter is two inches and three-quarters.

A medallion of Philip de' Medici, Archbishop of Pisa, bears on its reverse a very minute and elaborate scene representing the Last Judgment and Resurrection. This also is the property of Stonyhurst College.

Julius II., with the date MCCCXCVI., and on the reverse the façade of St. Peter's, with inscription, *TEMPLI PETRI INSTAURATIO VATICANVS*. M. appears in one or two varieties, all of them contributed by Stonyhurst College, and will be regarded with interest, as showing the design for the great Roman temple, as at that time intended.

Coins of Paul III., but not in the Art Treasures Exhibition, show a remarkable design for the same building, with three spires, which produce a very different effect from that usually contemplated, or the one existing. The tendency to Pagan subjects is curiously exemplified on the reverse of a medallion of Paul III., absent likewise from Manchester, which displays Ganymede withholding the eagle with one hand, and with the other watering some lilies. These flowers were the emblem of the Farnese family, to which Paul III. belonged, and the Greek inscription around the device signifies, "He waters the gifts of Jupiter." It is engraved in Cicognara and in Collas, plate 7, fig. 8.

The following medallions of the sixteenth century, all deserving of notice for their merits and striking characteristics, were displayed at Manchester, and must close this very long note upon a most important branch of art:—

The great Lorenzo de' Medici, a small bronze, with "Ob cives servatos" on reverse, in antique fashion.

Lorenzo de' Medici, Duke of Urbino; Giuliano de' Medici; Paulus Jovius, dated 1552, with the Raising of Lazarus on the reverse; Maria of Austria, dated 1575, no reverse. Pomedello was the author of a medallion, No. 495 of the Soulagès collection, bearing on the obverse the bust of an unknown lady. Cicognara, and with reason (p. 405, vol. v.), speaks very highly of the executive abilities of this artist.

Peter the Milanese executed some remarkable medals of King René, of Anjou, dated MCCCCLXI. and MCCCCLXII. They are engraved in Collas, part 2, plate 14, figs. 1 and 3.

Alessandro Cesari was the author of that medal of Pope Paul III. which Michael Angelo said had attained the highest pinnacle of art. He told Vasari, on looking at it, that the death-hour for art had arrived, for nothing could possibly surpass it. — (Vasari, Florentine edition of 1832, vol. i. p. 679.) Cicognara gives an engraving of it, *tavola* LXXXV. No. v. Cesari was called Grechetto, because he signed his name in Greek characters, as on the reverse of the medal in question, ΑΛΕΞΑΝΔΡΟΣ ΕΠΟΙΕΙ.— (Cicognara, vol. v. p. 482.) The use of Greek letters, however, we have seen to be rather prevalent during the latter half of the fifteenth century, and Pisanello, Boldù, and Leone signed their names, bilingual fashion, in Greek as well as Latin. The same was the case with the painter Sandro Botticelli, one of whose highly-valued pictures, No. 78 in the Manchester Exhibition, bore his name, ΑΛΕΞΑΝΔΡΟΣ, in a very long Greek inscription.

An important medallion of Mahomet, engraved in Collas, plate 19, fig. 3, displays on the reverse three crowns, with the legend *GENTILIS. BELENVS. VENETV. SEQVES. AVRATVS COMES QVE PALATINVS FECIT*. The three crowns refer to the sovereignties of Constantinople, Trebizond, and Iconium; the name of the artist, if truly Gentile the painter, would afford an illustration of extraordinary interest. Gentile Bellini, as we know, was in Constantinople; and as artists of those times worked readily in all materials, he may have been a medallist also. This medallion is only known to us through the work above quoted. There was no specimen at Manchester. It is cited in the life of Bellini in the new edition of Vasari, Florence, vol. v. p. 14, note 2.

Andrea Verrocchio, a great name in the arts, and seen only at Manchester as a painter,* is nevertheless too important in the history of sculpture to be passed without a mention. He was born at Florence in 1432, and, according to Baldinucci, a pupil of Donatello. As the master of Da Vinci, Perugino, and Lorenzo di Credi, he directed art through some of its most important channels. The famous equestrian statue of the great general Bartolommeo Colleoni at Venice was his last work: he died at Venice, and was buried at Florence, 1488. He wrought excellent portraits in wax, natural size, which he coloured to the life,—a fashion then much in vogue,—and was very skilful in making plaster casts.

The elder Lombardo, an excellent Venetian sculptor, betrays an imitation of the Paduan school, between which and the Venetian, from the time that Andrea Mantegna married into the Bellini family, there seems to have subsisted a frequent intercourse. Pietro Lombardo executed a beautiful statue of the Virgin in the church of the Frari at Venice, and fine monuments to the doges Mocenigo. His son Antonio commenced the celebrated bronze altar known as the "Madonna della Scarpa," in the Basilica of St. Mark, about 1505, but it was completed in 1515 by Pietro Lombardo.† An admirable reproduction, both of this altar and of

* In a circular picture, No. 57 of the Gallery of Ancient Masters, Saloon A.

† This fine bronze is engraved in Cicognara, *tav.* xli.

SCULPTURE, IN VARIOUS MATERIALS.

the great Colleoni statue by Verrocchio, may be seen in the Crystal Palace, Sydenham.* Italian sculpture attained its highest point in the productions of Michael Angelo Buonarroti, who was born in 1474, and from his infancy displayed an intuitive sense of form combined with significance of action: he delighted, like Donatello, in violence of expression, and surpassed all his predecessors in the knowledge of the construction, not merely of the human frame, but of all varieties of physical formation. However harsh and broken his works may appear through the medium of copies and engravings, an examination of the originals will show that he never neglected the existence of the soft upper surface of skin and fat which lessens sharpness of outline peculiar to dissection. Some of his female figures have an especial charm of grace and delicacy about them; his men, however, where Herculean power has to be delineated, are masses of strength indeed, not encumbered, like the Farnese Hercules, with unavailable muscle, but in just proportion, and thoroughly adapted for action. Many of his finest fresco figures, designed for the Sistine ceiling, were so thoroughly sculpturesque in character as to have been actually wrought in terra-cotta. This was the case with the noble seated figure of Jeremiah, a worthy companion to the admirable designs in terra-cotta which were exhibited in the Art Treasures Exhibition.† The sculpturesque spirit of Michael Angelo is strikingly evident in a fine painting, now attributed to him, which formed a principal attraction of the first saloon of the Gallery of Ancient Masters,‡ which, if not actually by Michael Angelo, is from the school of Andrea Verrocchio, and serves equally well to illustrate the principle of sculpturesque conception and plastic treatment: in these respects it corresponds with the circular alto-rilievo presented by Sir George Beaumont to the Royal Academy, and the fine circular sketch also in the Uffizij at Florence.§ Raphael, the great contemporary of Michael Angelo, although known chiefly as a painter, left a few works by which his powers as a sculptor may be estimated. He designed and superintended the marble statues for the monumental chapel of his patron, the banker Chigi; the statue of Jonah he is said to have executed with his own hand. An admirable cast from this important work may be seen at Sydenham, where the head will be found totally at variance with the designs of Michael Angelo, or the older artists, representing the prophet; it is, in fact, a reproduction of the head of Antinous, the favourite of the Emperor Hadrian.

The "Boy and the Dolphin," which formed one of the most conspicuous groups in the Manchester Exhibition, exhibits many very different characteristics from the Chigi statues, and several uncertainties are thereby involved. It is by the kindness of Sir Harvey Bruce that it was exhibited; having, both in the Exhibitions of Dublin and Paris, created a very considerable sensation. It may almost be said to have been *discovered* about the year 1840, for the group that Vasari described had for many years been lost sight of. A sudden announcement was made of its existence in Ireland.||

* An account of these monuments, and the sculptors, will be found in the "Handbook to the Italian Court," pp. 33 & 78.

† The famous statue of the Duke Lorenzo de' Medici, formerly belonging to Rogers the poet, and now the property of Lady Ruthven, and the grand statue of Moses, originally designed for the monument of Julius II., and a highly-finished terra-cotta contributed by Mr. Gibson Craig, of Edinburgh.

‡ No. 107.

§ Casts of both these rilievi may be seen in the Crystal Palace at Sydenham.

|| Raphael is known to have at least interested himself in sculpturing marble, and, very probably, as far as his avocations allowed, may have tried his hand at it. The two statues of Jonah and Elijah, intended for the monumental chapel of Chigi, as Vasari states in his "Life of Raphael" (Florentine edition, 1855, vol. viii. p. 46), were *intrusted* by the great painter to Lorenzetto. Castiglione, in a letter to Piperario, three years after Raphael's death, wrote to inquire whether Giulio Romano still possessed the *little boy in marble* "by the hand of Raphael," and to ascertain whether he would part with it. An anonymous writer, published by Comolli, states also that Raphael *wrought in sculpture*, having executed statues, and he mentions having seen one of a boy in the hands of Giulio Romano. More particulars concerning this work are wanting. Passavant, in his "Life of Raphael" (vol. i. p. 249), seems to be convinced, from the great superiority of the Jonah over the Elijah, that Raphael himself must have executed it. The same opinion is advocated in Bunsen's "Beschreibung der Stadt Rom," vol. iii. part 3, p. 222. The Jonah statue is engraved in Maffei, No. cxlvii. Nothing more is heard of the boy statue

RAPHAEL AS A SCULPTOR.

The late Lord Bristol, Bishop of Derry, conveyed it to Ireland, where it was preserved at Down Hill. A woodcut was given of it in the "Penny Magazine" for July 17, 1841. It now belongs to Sir Hervey Bruce, by whose liberality it was seen at the Manchester Exhibition. There is, however, nothing about the work, either in execution or conception, in common with Lorenzetto.* Neither Vasari, Comoli, nor Castiglione alludes to any dolphin, and the whole subject appears more distinctly referable to the Bernini school, with which, indeed, Cavaceppi seems to have had some previous connection. The very story† which here seems intended to be embodied, is not fully expressed; Cavaceppi describes the subject as "a dolphin bearing the body of a child back to the shore after having accidentally wounded him whilst sporting at sea." The whole group is involved, and there seems little capacity of movement in the fish; nor is there much to indicate the creature's intention of making its way through the waters. Fleshiness and mastery of execution in the figure of the child are indeed to be admired, but the style of manipulation is very different from what might be expected from a novice at a difficult process, and it far from accords with the system adopted by workers in marble of the sixteenth century.

The Chigi chapel, as we have seen, was one of the last works the great painter had been conducting before his death, but the marble of the boy, which became the property of Giulio Romano, may have been undertaken a considerable time previously.

The preference which the German sculptors maintained for wood has already been recognized, and also their tendency for the employment of brilliant colours and polished gilding upon that material.

The small altarpiece of coloured sculpture with painted doors, from St. Mary's College, Oscott, is a very complete illustration of this, which may be termed the Teutonic taste. The subject of the central part, in a very deep-set frame or box, is the Annunciation, in which the two principal figures are completely modelled like statues. The small figure of the Almighty, hovering in clouds, is attached to the back, and in a very modified degree of relief; the background, or rather inside of the case, is gilt with a diapered pattern on it, formed by lines of closely-punctured dots. The outer draperies of the three figures are burnished gold; the under garments, of various colours. The further wing of the angel is only painted green upon the gold background; the other is completely modelled and gilt: there was originally a golden sceptre in his hand. And here it may be well to notice one peculiarity observable in German representations of the



Boxwood Spoon, contributed by the Rev. S. Tiddow.



Boxwood Spoon, contributed by M. A. Field (see p. 40).

until the year 1768, when Cavaceppi, a sculptor and dealer in antique statues, which he himself used to restore, published a series of engravings of antique statues, and among them (tav. 44) the group of a boy and dolphin, which he unhesitatingly ascribed to Raphael and Lorenzetto, and stated then to be in the possession of De Breteuil, then resident in Rome. A cast of it is also in the Dresden collection, and came, as is there recorded, from the Duke of Parma.—(Passavant, vol. ii. p. 439.)

* The incompleteness of the extremities, from which Passavant deduces arguments, must be greater in the Dresden cast than in the marble at Manchester.

† Antique sculptures of this subject do exist, but in those cases the child is more encircled by the folds of the dolphin. For example, a group, formerly in the Farnese collection, and now at Naples (Museo Borbonico, vol. ii. tav. 9); and another, a graceful bronze, which formerly belonged to the late Dr. Emil Braun, of Rome. Pliny, in his Natural History, book ix. chap. 8, mentions several instances of dolphins carrying boys across the water, and names, upon the authority of Hegesidemus, a boy of Jassus, called Hermias, who, whilst thus floating, lost his life in a tempest; and that the dolphin, for grief, refused to return to the water, and died upon the shore. See also similar stories in Aulus Gellius and Theophrastus.

SCULPTURE. IN VARIOUS MATERIALS.

Annunciation; the kneeling angel invariably wears the cope fastened in front with a large morse or clasp, the exterior of the cope often richly embroidered and with high standing stiff-edged collar. Sometimes the deacon's tunic may be seen with the ends of the stole appearing beneath; but in Italian art the angel is always simply clothed, and carefully divested of pontificals or insignia of power. In German art, also, the figure of the Almighty invariably wears a lofty arched crown, with the bands or stole embroidered with gold and crossed upon the breast. The Italians, for the most part, maintained a respectful simplicity.

On the doors of the altarpiece before us the figures are merely painted on the panel; inside the leaves, St. Dominic and St. Peter Martyr, appear painted on a gold ground, with



Is a Canby, the property of Mrs. T. M. P.

tracery-worked canopies, modelled and gilt, above them. These headings accord with the widely-expanded and deeply-perforated arch and singing angels which crown the central part. When closed, the leaves display St. Catherine of Alexandria and St. Catherine of Siena painted in plain colours and without gilding.

A more striking work of art, being on a larger scale, is the great altarpiece contributed by Cardinal Wiseman, with three figures of warrior saints in the centre, and the Magdalen and St. Agnes, in *bas-relief*, on the wings.

As a contrast to the violent effects produced by painted sculpture in the hands of the less judicious German artists, we would refer to a very beautiful bust portrait, carved in wood and delicately tinted, belonging to Lord Elcho, and executed most probably in France or England. It dates about the middle of the sixteenth century, and represents a little girl in the full costume of the period, when ladies as well as gentlemen wore little hats of the flat round shape: a small close frill surmounts the stiff collar of her black dress; whilst her light wavy yellow hair is gathered behind in a kind of caul, made of black and gold horizontal stripes or bands. A gold chain round her neck is neatly painted in gold with the brush, and not modelled to accord with the rest.

A colourless wood-carving, most thoroughly characteristic of the German school, contributed by Mr. Philip Howard, merits especial attention: it bears the monogram of Albert Durer, and is executed in very bold relief. The subject represented is the Judgment of Paris; the three goddesses are perfectly nude; Cupid hovers in the air, aiming his shaft at Paris, who sits immediately below him on the ground in a very helpless condition, and appears to be overcome with sleep. Both he and Mercury, who holds the apple, are in complete armour, most elaborately wrought, a peculiarity of costume in this subject hitherto unknown to me. The cluster of trees forming the background are principally fir. Altogether, the general effect of this most unclassic treatment is very harmonious, and perfectly consistent.

As the last wood-carving which our space will allow us to particularize (although considerably later in period and different in style) we insert in this place—not unfavourably, as affording contrast—a fine carving, in pear-wood, of the Adoration of the Magi. This elaborate specimen of wood-sculpture was contributed by the Bishop of Exeter, and displays most of the costume and treatment characteristic of a late period of Italian art. The Madonna shows much

IVORY CARVINGS OF THE SEVENTEENTH CENTURY.

assimilation to the style of Paul Veronese; the infant Saviour stands upon the lap of the Virgin, and *lifts up one foot* to be kissed by the foremost kneeling king, who appears quite like an old Venetian senator. The Moor-king holds a peculiarly-mounted horn, and wears the Roman classic *cuirass* (*lorica*), *caliga*, and *paludamentum*. This alto-rilievo has also been coloured, for red is still traceable upon the lips, and blue in the eyeballs.

The dawn of the grand period in Italy, to which we must revert, including Torreggiano, Cellini, and Michael Angelo, was well marked in the Manchester Exhibition. A spirited terracotta model, the bust of Henry VII. for the tomb at Westminster, by the first-named artist, belonging to Lord Elcho, and a fine bronze group, small size, representing the Flagellation of the Saviour, contributed by Lord Cadogan, display very powerfully the largeness of style adopted at the beginning of the sixteenth century. (Plate IX.) Technical excellence attained its supremacy under Benvenuto Cellini, who was born A.D. 1500, and the magnificent shield, contributed by Her Majesty the Queen from Windsor Castle, amply demonstrates the observation. It has been so frequently described that mention alone will here be sufficient.*

A grand marble bust, also, of Cardinal Grimani, by Alessandro Vittoria, still further marks the freedom of art during this century, and is the property of Mr. Edward Cheney, so eminent for his knowledge and interest in Italian art.

In Germany also the art of metal-working attained great perfection about this time. Reitz of Leipsig wrought medallions and medals in various metals of exquisite beauty. (See his famous medal of the Emperor Charles V., dated 1537, and the large silver medallion bearing a representation of the Holy Trinity, with figures in almost entire relief, which belongs to the rule of Augustus, Elector of Saxony.)† An extraordinary arm-chair,‡ composed entirely of wrought iron, and presented to the Emperor Rudolf II. by the city of Augsburg, is covered with friezes and statues, the former with minute figures in very high relief. These sculptures represent a variety of scenes from the Roman and more recent histories. The name of the artist and date are inscribed on it, "Thomas Ruker fecit, 1574." It is now the property of Lord Folkestone, at Longford Castle, near Salisbury, and had been carried off by the Swedes on the conquest of Prague. In the succeeding century a celebrated metal-worker, Leigeber, established himself at Nuremberg, and obtained great distinction in the ornamentation of armour, and sword-handles in particular.

To ivory again we must recur for the continuance of an historical series of works in sculpture. Towards the close of the sixteenth century redundancy of matter and richness of composition, combined with softness of execution, especially in the figures of women and children, became generally prevalent; but in the first half of the century ivory was employed with the same artistic views as metal, and the beautiful ivory-handled knife and sheath, said to have belonged to Diane de Poitiers, who died 1556,§ affords one of the most perfect examples of our observation. The relief and finish of the figures formed into groups upon this precious little work of art may fairly be regarded as rivalling the attainments of Cellini. Lord Cadogan is its present owner. The Meyrick collection also includes several fine specimens of ivory and bone carving applied to knife-handles (*routeaux de chasse*) and powder-flasks: one of the latter, a powder-horn, belonging to the Duke of Buccleuch, may be seen in Plate II. fig. 3. The figures upon it, in very low relief, represent the contest between the Centaurs and Lapithæ, a favourable example of the powers attained by the sculptors of the sixteenth century in repro-

* An admirable photograph of it also may be seen in the first plate of the Art Treasures Photographs, recently published by Messrs. Colnaghi.

† The productions of Heinrich Reitz are described by Mr. Franks in the "Archæological Journal," No. 31, vol. viii. p. 317.

‡ A famous silver chair exists at Barcelona, belonging to the close of the fourteenth century. It is said to have been used by Martin, king of Aragon. Engraved in Shaw's "Dresses and Decorations," vol. i.

§ It is engraved and described in Labarte's "Handbook" (8vo. 1855), p. 36.

SCULPTURE. IN VARIOUS MATERIALS.

ducing bas-relief compositions on antique principles. The work exhibits an amount of severity and precision derivable from a contemplation of the ancients, but which took no permanent hold on the artists generally of the Renaissance period.

An exquisite ivory Italian *bonbonnière*, attributable to the second half of the sixteenth century, the property of Mr. Beresford-Hope (Plate XII.), is a worthy successor to our notice of the *conteau* of Diane de Poitiers; it forms a tazza, upon a tall graceful stem composed of two figures; the foot and side of tazza are decorated with gracefully-intertwined marine monsters, and the cover is surmounted with a naked female figure encircled by a dolphin. This refined work of art was contributed by Mr. Beresford-Hope.* A graceful spoon or scoop of ivory, with a figure of January surmounting the handle, is of very delicate workmanship. (See the woodcut, p. 37.)

A fine work also, similar in many points of execution and taste, is the large ivory hanap and cover contributed by Her Majesty the Queen.† There is, however, a characteristic disregard of relation in point of size between the figures which decorate the various parts; thus, for instance, the graceful females composing the stem are merely one-half the size of those seen immediately above on the body of the cup. There is much grace and refinement in the composition, but the figures, nevertheless, betray a Flemish origin.

A most exquisitely-wrought sword-handle, contributed also by Her Majesty the Queen, from Buckingham Palace, represents the story of Perseus, mounted on Pegasus, rescuing Andromeda. The long curved monster forms the guard of the sword, whilst the standing figure of Andromeda, combined with Pegasus and his rider, serves as the shaft of the handle.



Ivory Sword Handle, the property of Her Majesty.



Ivory Handle of a Cane, contributed by Mr. G. Field.

A singular, but beautifully-wrought ivory figure of a monster, or merman, holding a boar's head, designed as the head of a cane, was contributed by Mr. George Field: it may be assigned to the commencement of the seventeenth century.

The first half of the seventeenth century, when Flanders and Italy maintained constant intercourse, displayed all the luxuriances of technical execution and freedom of invention

* See Plate XII. fig. 1.

† Plate XIII. Sculpture.

FLEMISH IVORY CARVINGS.

without restriction. Algardi, who became one of the most admired sculptors in Italy at this epoch, began his career by carving small statues and bas-reliefs in ivory.

During the first half of the sixteenth century two great masters in painting flourished contemporaneously, and may be regarded as the types of the two opposite styles in art which then distinguished practitioners of the respective countries. Rubens, in Flanders, displayed invariably in his forms an exclusive preference for the *fat and round*, conveying at the same time all the characteristics of likeness and expression with a force never under other circumstances equalled; Guido, on the other hand, in Italy, *idealized* all form, exaggerated devotional expression, and even in subjects of the utmost vehemence and confusion, he sought to maintain an academic propriety and refinement. The latter painter (the extreme on these points of the Caracci school) materially influenced the conception of many sculptors. Two ivory carvings, dating soon after his time, and representing Lot and his Daughters, and Hagar in the Desert, contributed to Manchester by Mr. Robert Goff, fully illustrate the qualities just alluded to.

The still stronger and more extended influence of Rubens was to be seen among the ivory cups of the seventeenth century, especially a tall and very rich-looking one formerly in the Bernal collection (No. 1696 of Sale Catalogue), and contributed to Manchester by Mr. Goff. The deeply undercut and crowded clusters of grapes forming the stem, and perforations of many portions of the strange groups upon the cup itself, show more mannerism than freedom of art in its execution.*

Another work, an ivory tankard, belonging to Mr. Philip Henry Howard,† likewise displays the influence of Rubens, although with far greater refinement. Being upon a simpler cylindrical surface or drum, the artist had better scope for the arrangement of his figures, and was better enabled to express the variety of distances in the background to his groups. The merit of this tankard challenges comparison with the fine specimen of a similar form now in the South Kensington Museum.‡

The Flemish artists seem at this period to have transferred the use of ivory from church requirements and ornaments to articles of domestic use, such as we have noted among the latest instances—knife-handles, flasks, and goblets. Retables and triptychs upon altars had been superseded by large painted altar-pieces, the influence of which upon sculpture, however removed in point of application, was always perceptible.

Christopher Harrich, who died in 1630, delighted in bringing before the minds of his patrons the proximity of life and death. On the old Egyptian principle of introducing a skeleton at the moment of revelry, he used to portray on the one side a beautiful head or graceful naked figure, and on the reverse an eyeless skull or hideous skeleton. To this sculptor may be referred the little head of the Saviour and skull behind, contributed by Mr. Bradbury. (See the end of this essay.)

Fiamingo, whose real name was François du Quesnoy, born at Brussels, and died 1643, excelled equally as a worker in wax, clay, and ivory. He spent the greater part of his time in Rome, where his works were eagerly sought. His superiority in modelling children is well known. One of the finest specimens of his power to be seen at Manchester was the superb cylindrical goblet of ivory, mounted with gold, contributed by Her Majesty the Queen, from Windsor Castle. The bacchanalian figures upon it, especially the females and children, display the utmost perfection of execution and power of rendering the appearance of a soft fleshy surface. The figures are all in high relief. Nor should the gold mounting be passed over, since the metallic figures, both on the cover and the two handles, evince great originality of spirit and power of modelling. A pretty goblet belonging to

* See Plate XIV.

† Plate X. Sculpture.

‡ Engraved in Messrs. Day's "Treasury of Ornamental Art," and Labarte's "Handbook," plate 33.

SCULPTURE. IN VARIOUS MATERIALS.

Mr. Goff, surmounted by two boys wrestling (Plate XI. fig. 1), may be cited as a graceful example of Fiamingo's style;—also two very pretty salt-cellars, supported by boys, display great freedom and refinement; they were contributed by Mr. George Field (Plate XII. figs. 2 and 3).

Two small statues in ivory, also belonging to Mr. Field, representing Adonis and Ceres, betray a want of repose and a flutter in some parts of the drapery, which indicate too close an affinity to the *pictorial*. Adonis, very like Antinous in the head and hair, and holding a cord in his right hand, is attended by a dog; Ceres, with classic and Juno-like features, crowned with corn, and supported by Cupid, also with corn, is more statuesque in point of composition than the pendant. The refinements of Fiamingo's style, and its tendency, appear in a beautiful little alto-relievo of angels holding the papal keys, tiara, and crown, or fillet, belonging to Mr. R. Napier. The ivory altogether is about six inches in height.

An extraordinary Spanish carving, of a very pictorial character, represents the "Immaculate Conception," surrounded by all the emblems or figures by which she was typified in the Old Testament. The subject was not at all uncommon in ecclesiastic art of the later ages, and might be illustrated by a picture very similar in design, hung in the Gallery of the Ancient Masters, No. 893. The Virgin is surrounded by matter-of-fact representations of all the symbols under which she has been named.

The last ivory carving to be mentioned, and one of a class perfectly unlike any that has hitherto been brought under notice, is a remarkable chalice or cup, worked in India, evidently under the direction of European settlers. The subjects are manifestly Christian, notwithstanding the preponderance of projecting figures of dogs and serpents. From the knob of the stem of the cup four snakes hang down in the most extraordinary manner, as if dead. The emblem of the cross occurs frequently, and once is seen in the hand of a standing figure. Upon the base, in one of the compartments, may be recognized the subject of "Daniel in the Lion's Den." This interesting chalice was contributed by the Natural History Society of Newcastle-upon-Tyne. It was probably wrought under the influence of the Portuguese early settlers.

The unsatisfactory sculptures of the seventeenth and eighteenth centuries need not occupy much of the student's attention. The bust of Cromwell by Pierce, and the Four Poets by Scheemakers, derive their interest chiefly from lateral associations. Of Rysbrach there was not a single example;—the great school of Bernini also remained without an adequate representative.* The connection of sculptors with the useful arts in later times was well marked by some magnificent specimens of Wedgwood ware, modelled and designed by Flaxman.† Two groups in marble by him were contributed by the Royal Academy. Nollekens was represented by the bust of Lawrence Sterne, executed from the terra-cotta taken from life at Rome which first introduced him to fame and fortune; and Ronbilliac's talent was seen to the greatest advantage in his bust of Frewer, from Christ College, Oxford. The grand school of Canova, through the liberality of Lord Ward, was represented by the "Dying Magdalen" and the grand statue of Napoleon, belonging to the Duke of Newcastle. A charming group of singing angels,

It was *more* to be regretted that owing to the multiplicity of objects to be brought together, and the very limited time for arranging them, a very fine bust of Mr. Baker, by Bernini, was not removed from London, although Earl De Grey had very generously granted permission for its being exhibited at Manchester. The omission was a sad one, as the bust so well illustrates an anecdote related by Horace Walpole (vol. i. p. 271 of the edition of his "Anecdotes of Painting," edited by Warton, 1849). The bust was purchased by the Duke of Kent at Sir Peter Lely's sale and is a most striking work of art.

† Flaxman in this Exhibition was by no means fairly represented. The small medallions designed for Wedgwood, and the small groups of "Apollo and Marcella," and the "Rage of Cambray," do little towards showing his real power. The metal electrotype of the Shield of Achilles afforded a more extended scope of his peculiar eminence in bas-relief compositions of classic subjects. The everywhere-repeated "Mercury and Pandora," and his "Illustrations of the Lord's Prayer," together with the two great friezes on the façade of Covent Garden Theatre, are in reality his plastic *chefs-d'œuvre*. Those who desire to see Flaxman in his fulness and his strength should visit the University College, London, where all his sculptures and models have been collected by his adopted daughter, Miss Denman.

MODERN SCULPTURE.

contributed by Mr. F. Edwards, of Bulstrode Park, was the only specimen of Thorwaldsen; but a magnificent head of Wieland, the work of Schadow, and contributed by Mr. H. Crabb Robinson, displayed the real power and the individual rendering of Teutonic art most efficiently.

A foreign work also, of great expression and excellent adaptation as a subject for sculpture, is Schuler's group of "Adam and Eve,"* in which Adam's solicitude for his partner, who has just eaten of the fruit, is admirably conveyed. Female sculptors of the British school were not unrepresented, but to an extent and in point of quality disproportionate to the rank they are entitled to hold. The Hon. Mrs. Damer, Mrs. Thornycroft, and Miss Susan Durant have produced works of recognized excellence. The portrait statues of Mrs. Thornycroft are numerous, and the statues of Prince Alfred and the Princess Alice display much individuality of character. The imaginative power in Miss Durant's "Robin Hood" led us to wish to judge further of her executive ability.

The "Ino and Bacchus,"† by R. J. Wyatt,—a work of which the English school may well be proud,—was executed originally for Mr. Cornwall Legh, and duplicates, both from Mr. Legh and the Marquis of Abercorn, were to be seen in the same Exhibition. The full beauty and grandeur of the female form are nobly displayed in Mr. Macdonald's statue of "Venus preparing for the Bath,"‡ contributed by the Hon. A. D. Willoughby. In this figure it is evident that the sculptor has inclined rather to the severe form of the Venus of the Capitol at Rome than to the softness and delicacy of the Medicean goddess in the Tribune at Florence. It is a figure, notwithstanding, that may be fairly regarded as emulating the mechanical skill and refined conception of the ancients.

What Art may yet achieve is to be seen; much has been done in various ways,—innumerable difficulties surmounted, new views opened, past experience set aside, and darkness occasionally prevailing. In looking back to the bygone ages of Art, whether in painting or sculpture, it seems only wonderful, that, when artists had *once* attained a correct method both of work and thought, either they or their patrons should ever diverge from it. Change, however, seems inherent in humanity; and if the perfection of workmanship, that crowns ages of toil and hard striving, must be succeeded by a period of declension and the decay of all the better faculties for a while, it is only in accordance with the laws of the universe, seen in higher subjects than the world of Art which has thus long engaged us. However dark or gloomy the night, there must be a day beyond.

G. SCHAFÉ.

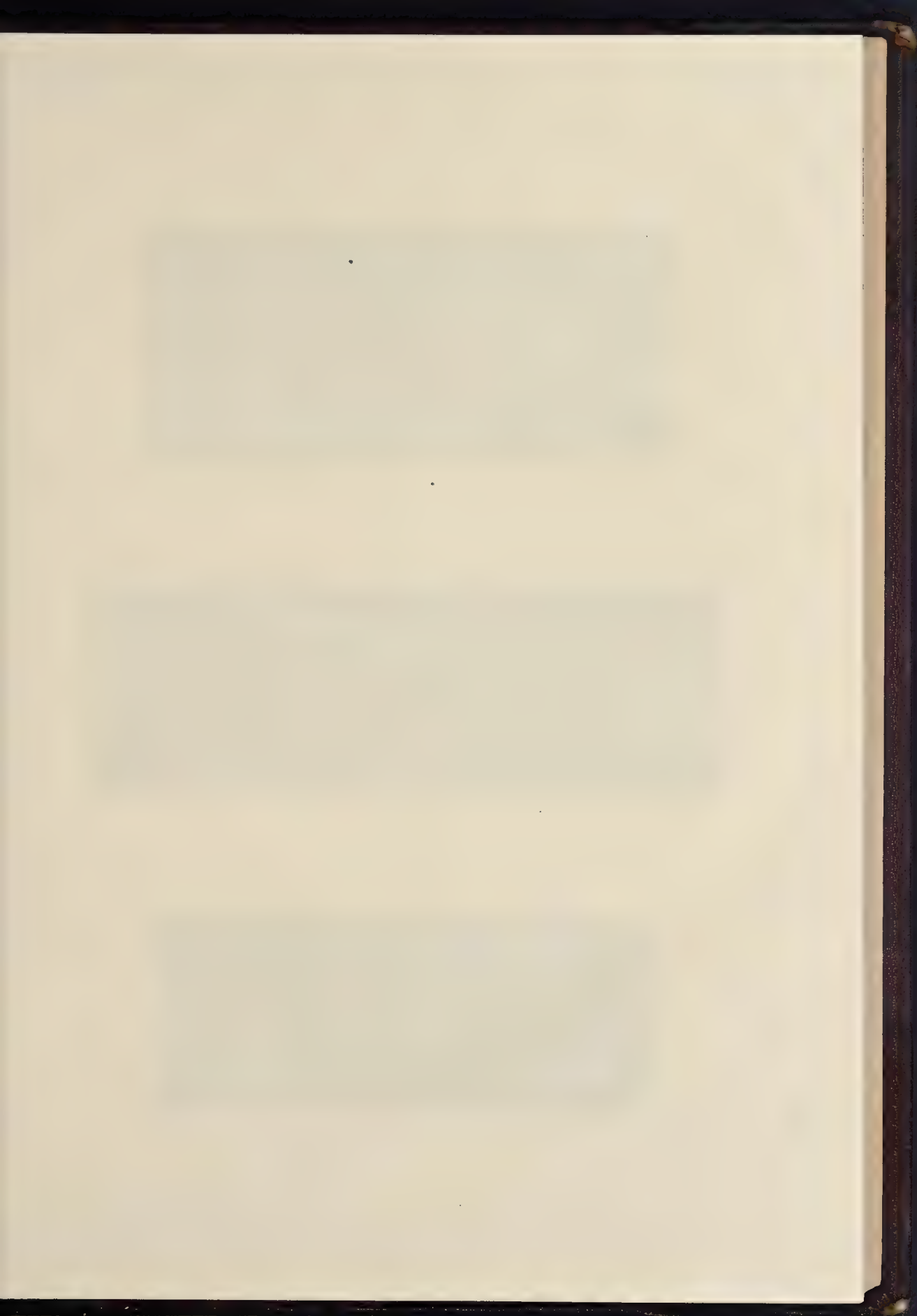
* Plate XVI., Sculpture.

† Plate XVIII.

‡ Plate XVII.



See p. 41.





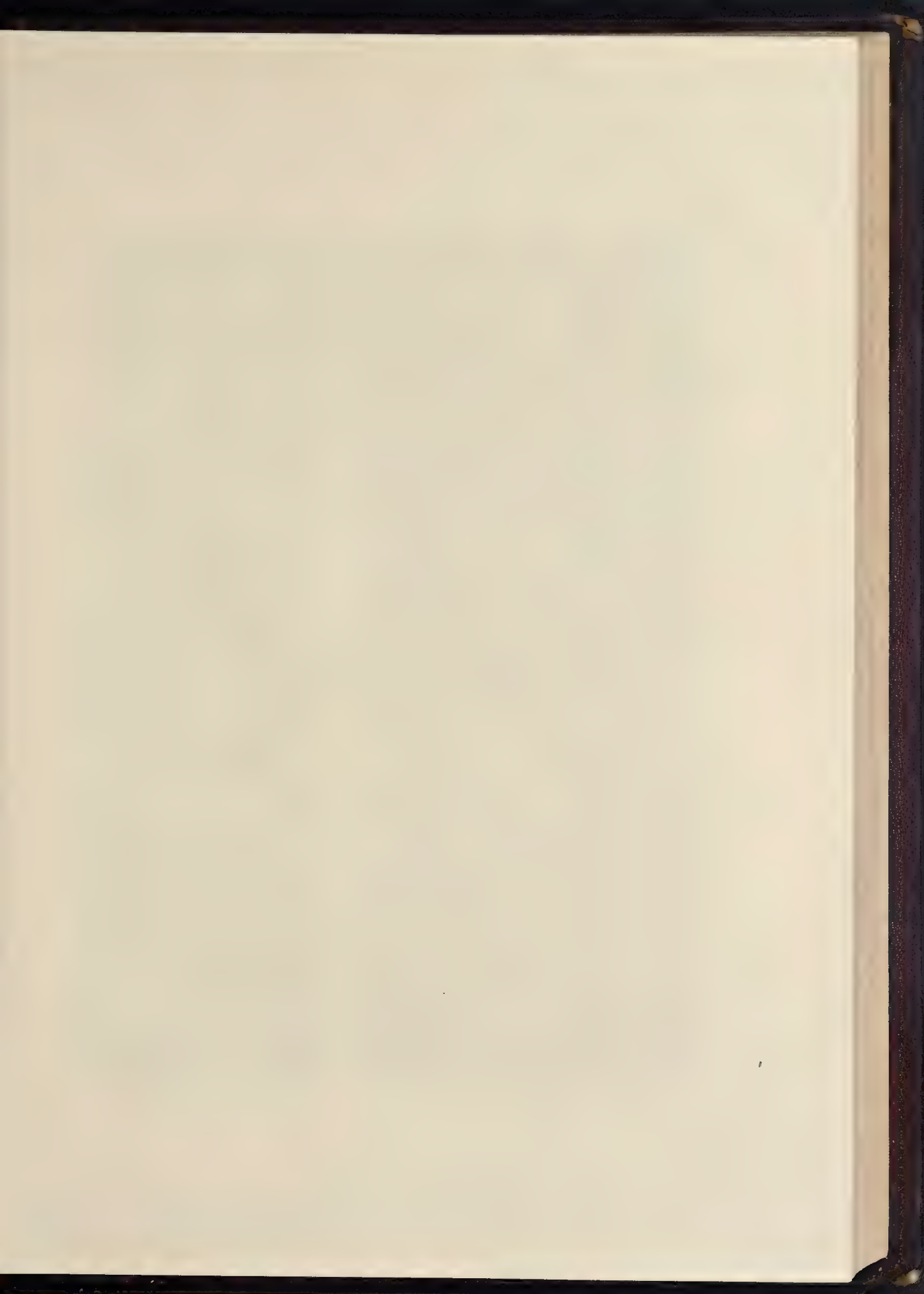
Bedford Del et Lith.

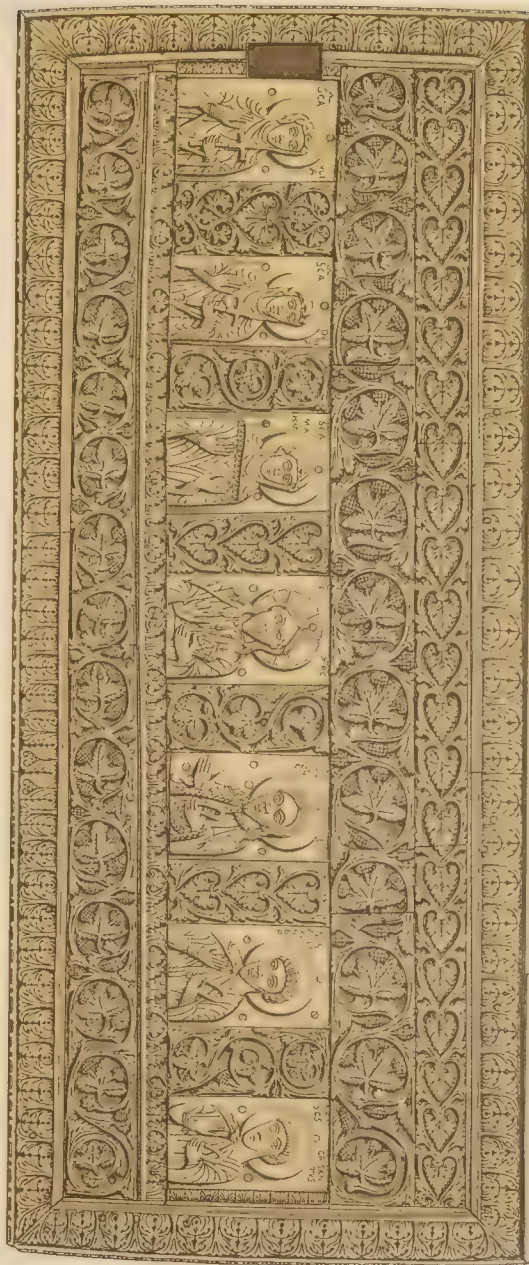


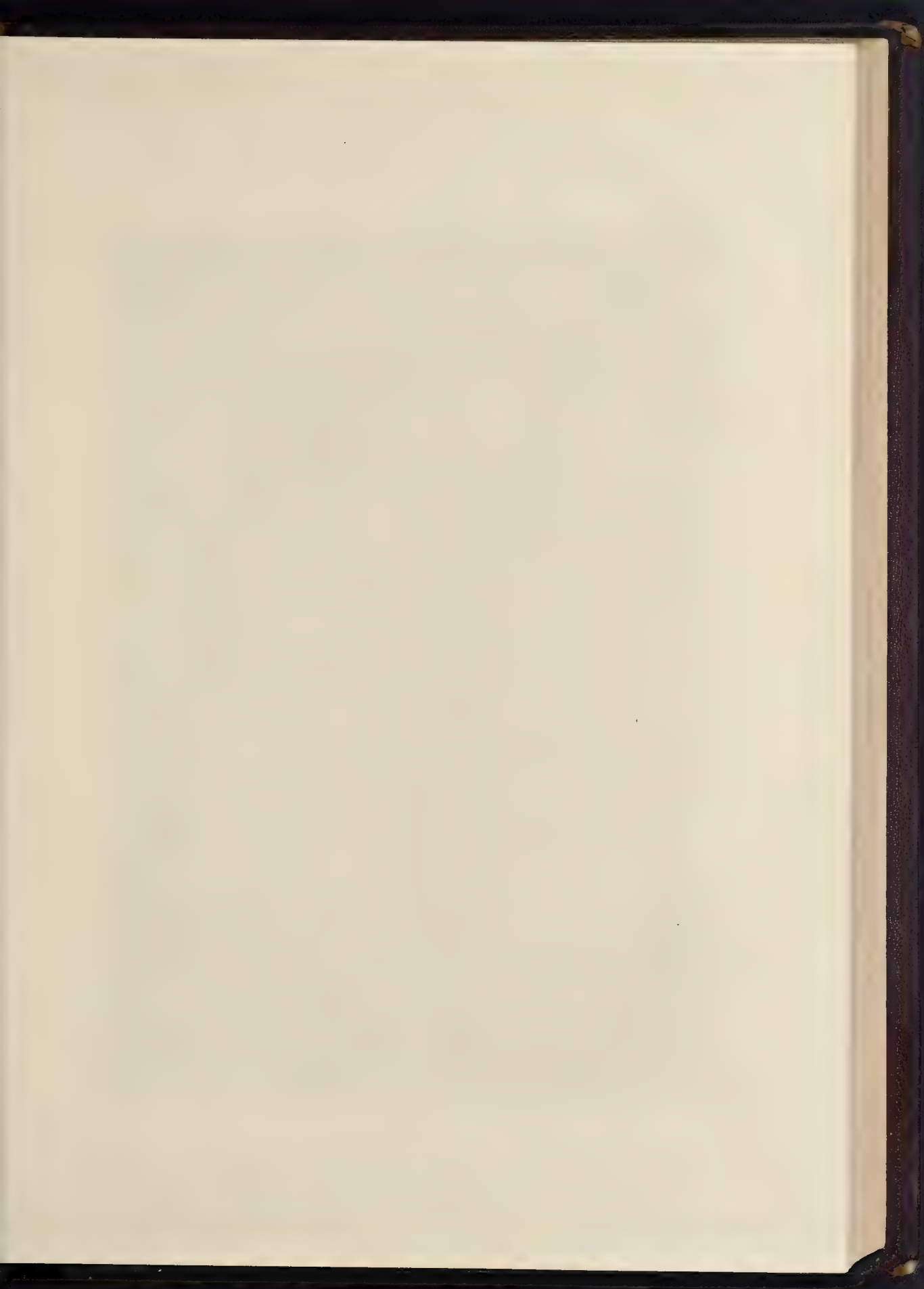
J. H. Wallis Del et Lith.



J. H. Wallis Del et Lith.









1 AN IVORY TUNING HORN BELONGING TO THE ROYAL SCOTTISH SOCIETY OF ANTIQUARIES
2 AN IVORY HORN THE PROPERTY OF H BLACKBURN, ESQ





LID AND SIDE OF AN IVORY CASKET, XIVTH CENTURY
THE PROPERTY OF C. WARDE, F.R.S.





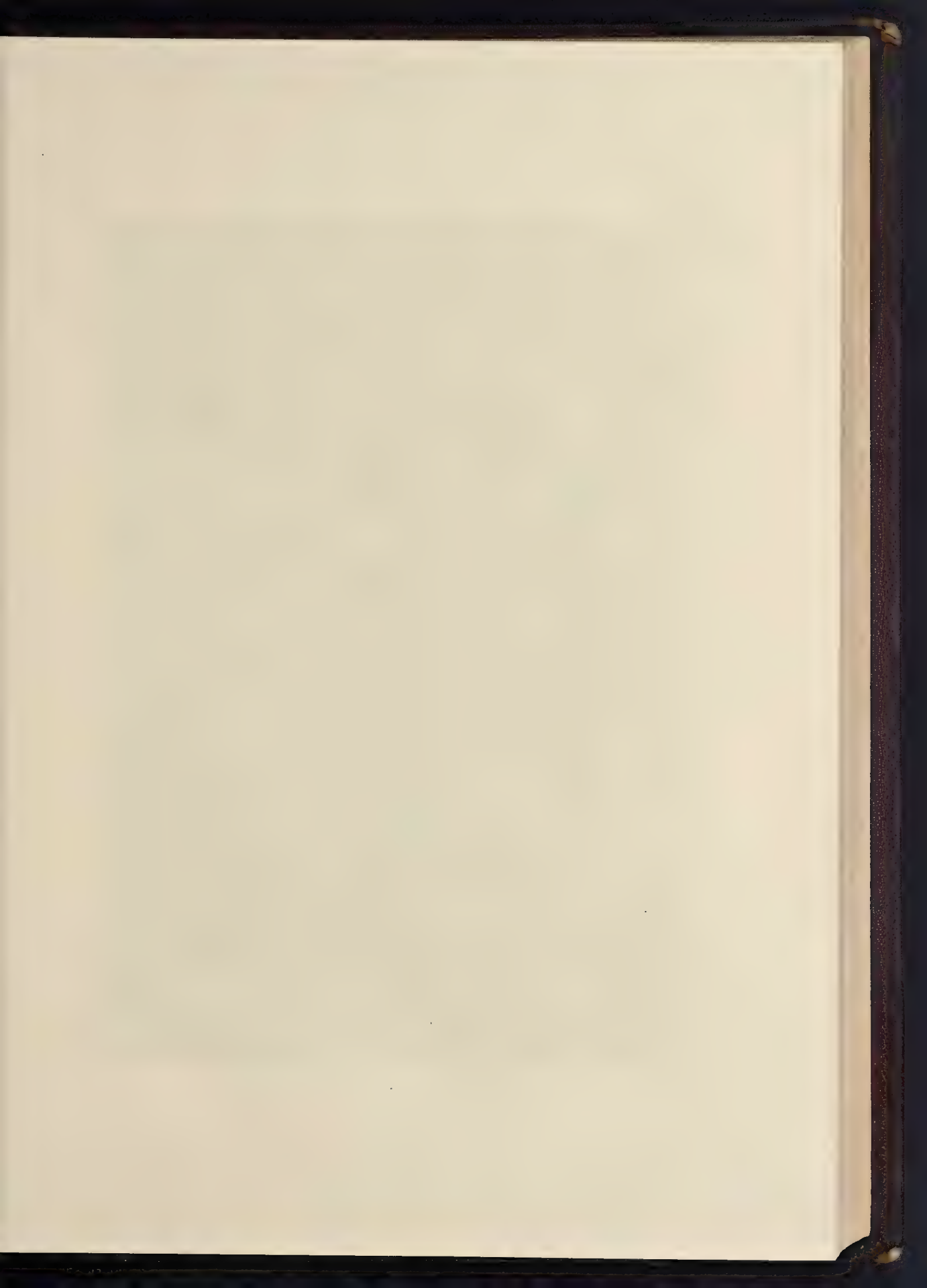
1. The king and queen

2. The king and queen

3. The king and queen

4. The king and queen

5. The king and queen



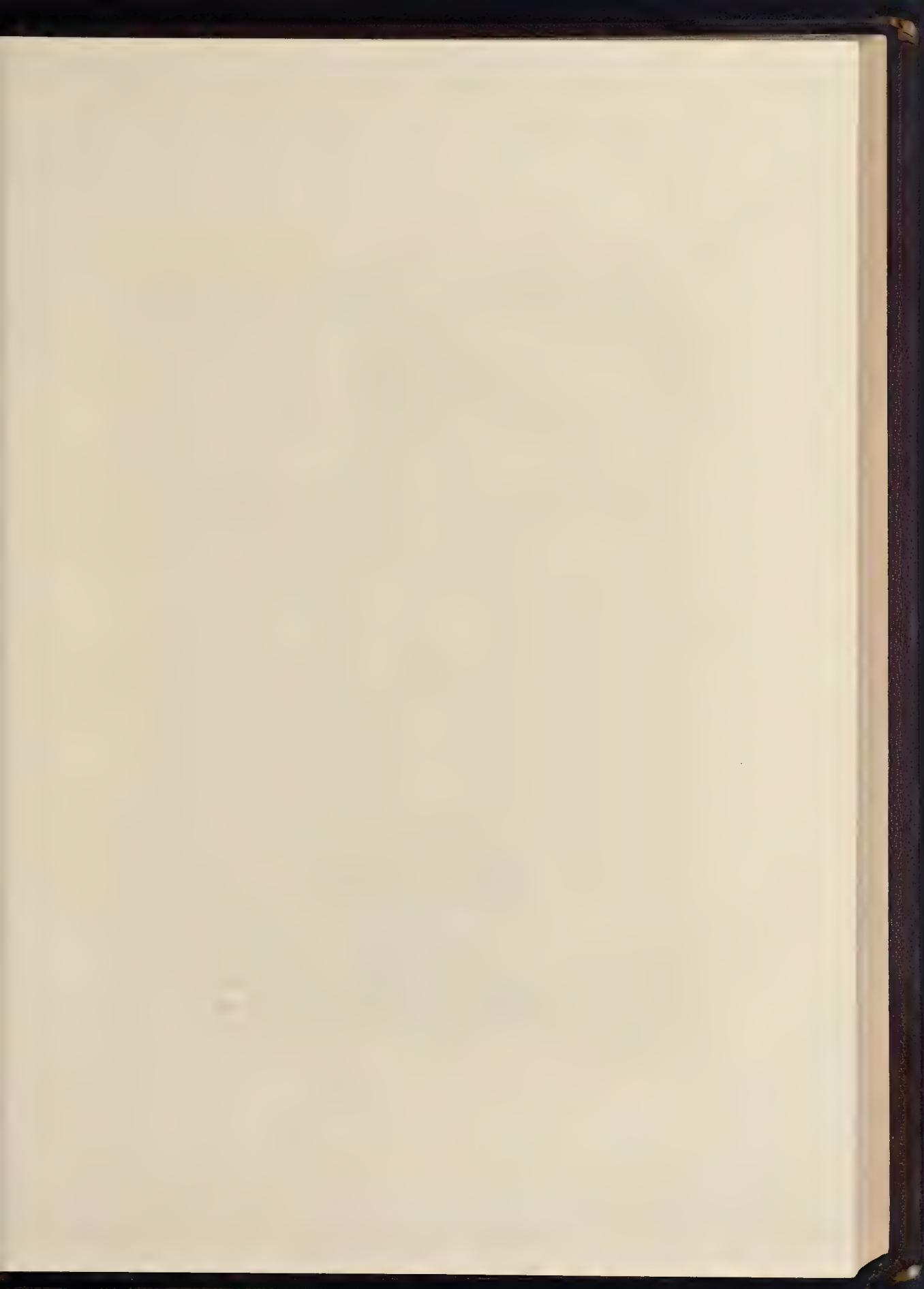


Engraved by J. L. B.

C. E. B. & Co. London

Vol. 1. Pl. 6. p. 100.

A BONE AND WOOD CASSET OF THE XIVTH CENTURY, - VENETIAN
THE PROPERTY OF G. C. N. L. MARYICK



Statue of Minerva

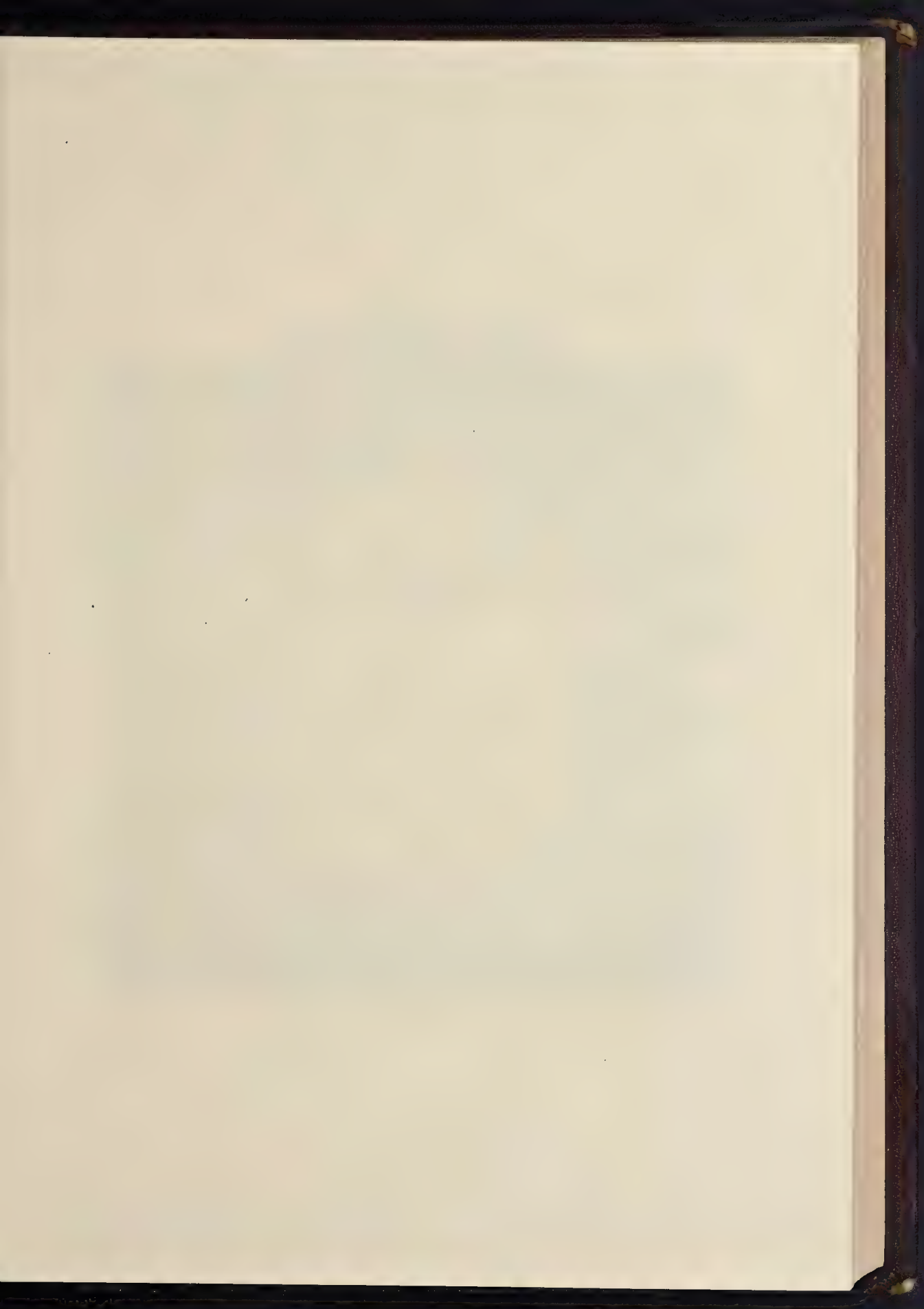


Statue of Minerva

Statue of Minerva

Statue of Minerva

Statue of Minerva, standing, wearing a helmet and a long, draped robe. She holds a shield in her left arm and a spear in her right hand.



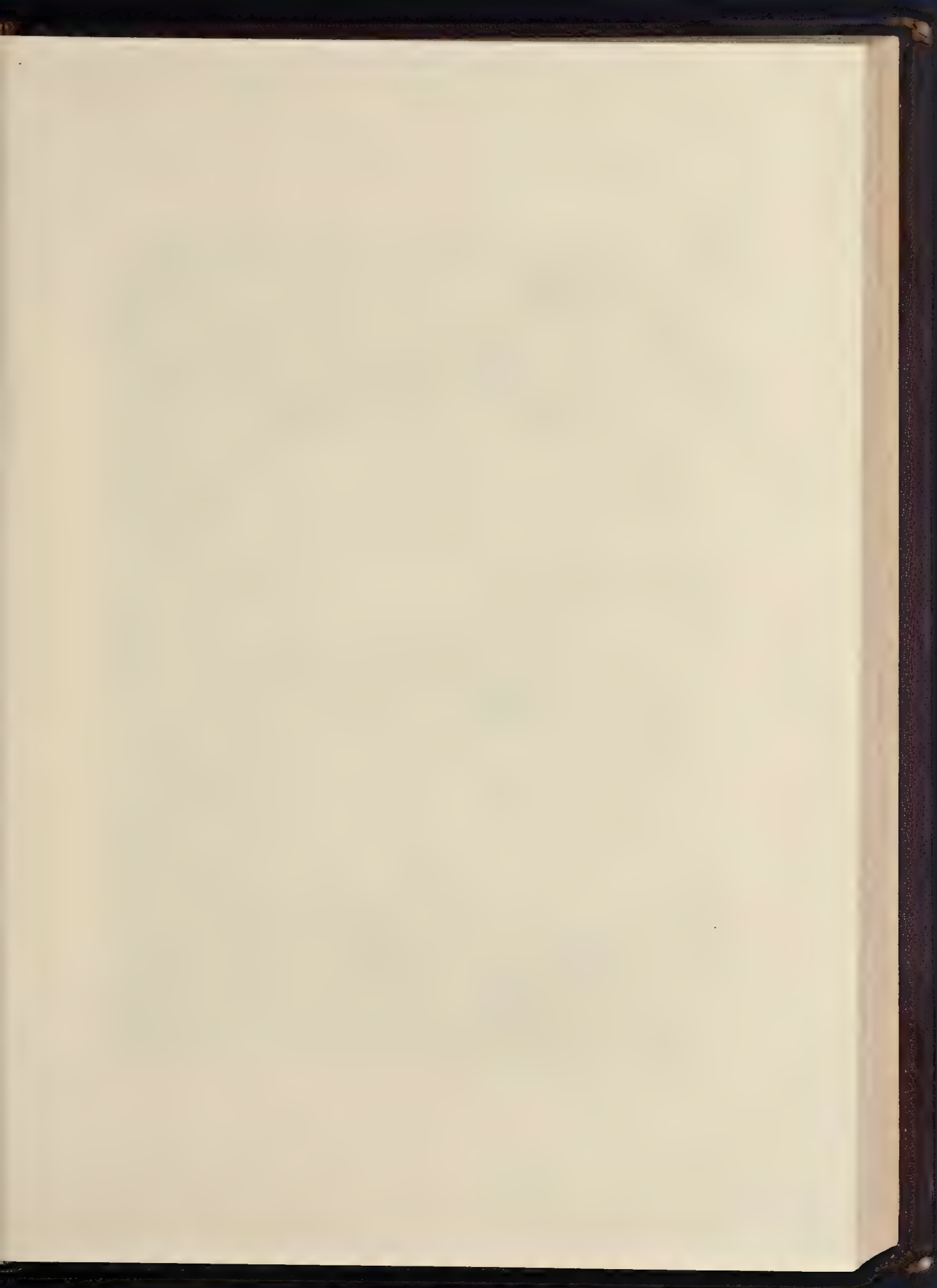


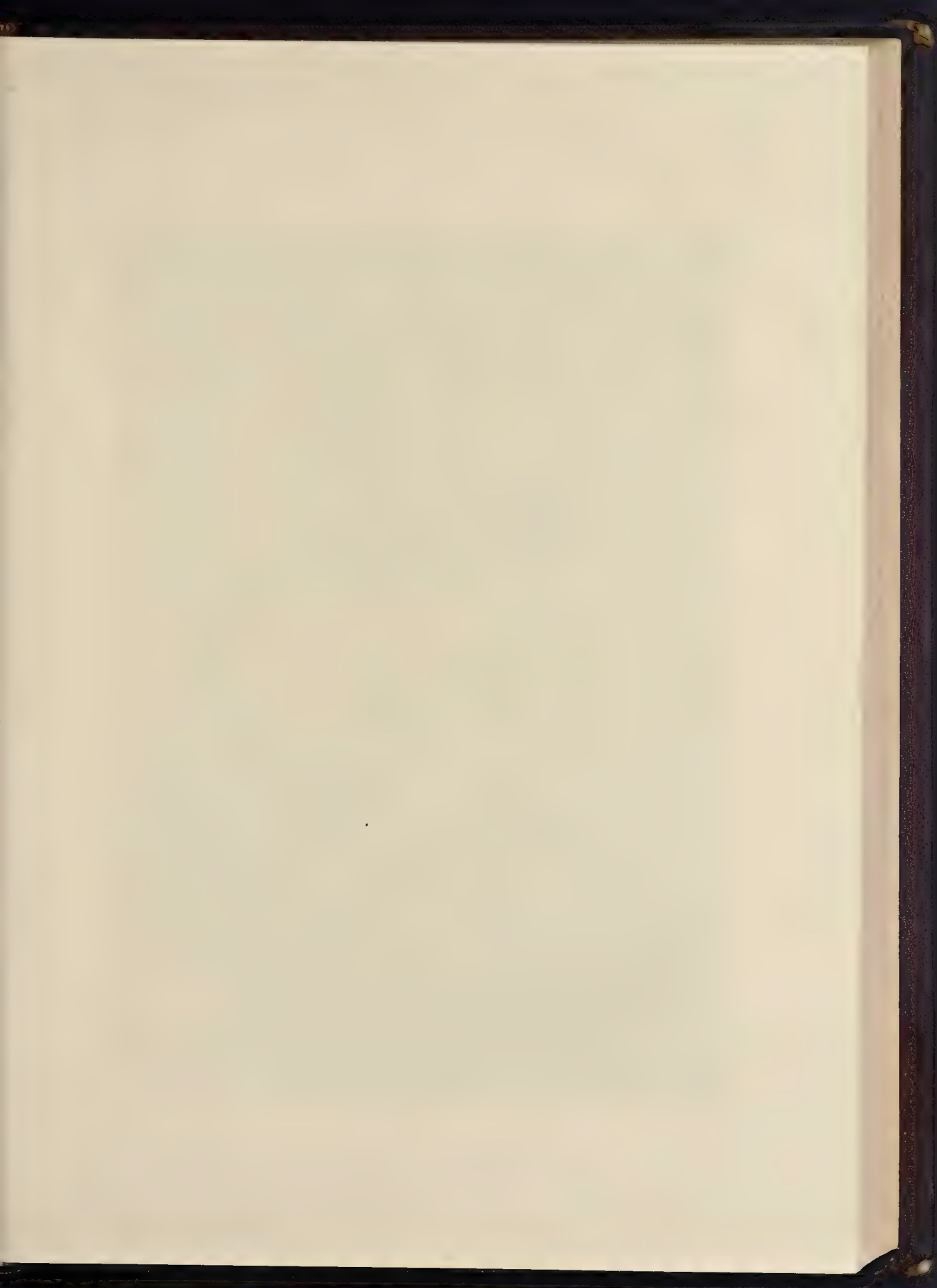
col. 1. v. 1. h.

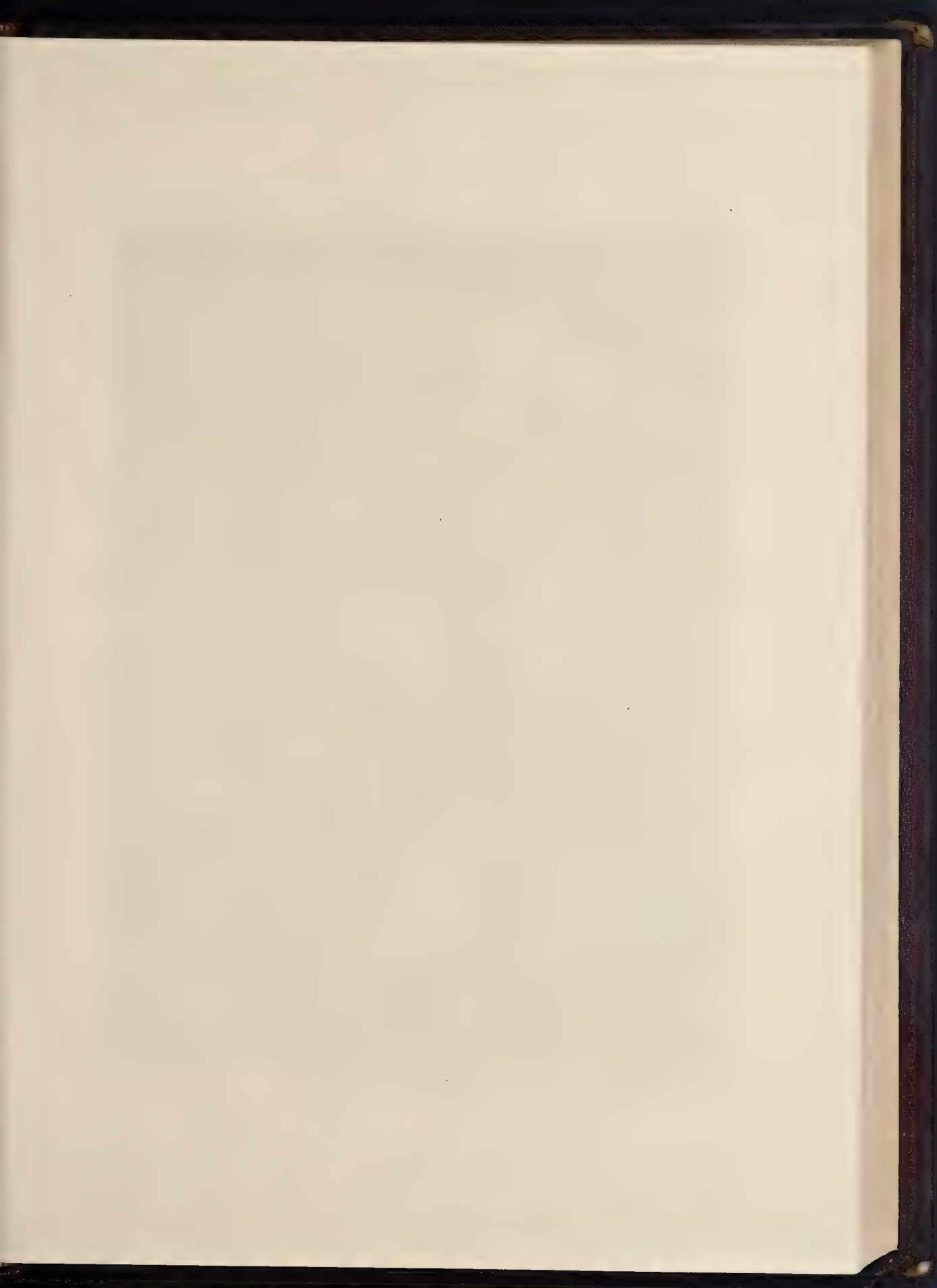
Il. Astrig. Luca²

Day & Son Ltd* to the Queen

THE NATIONAL GALLERY, LONDON
By Luca della Robbia
c. 1480



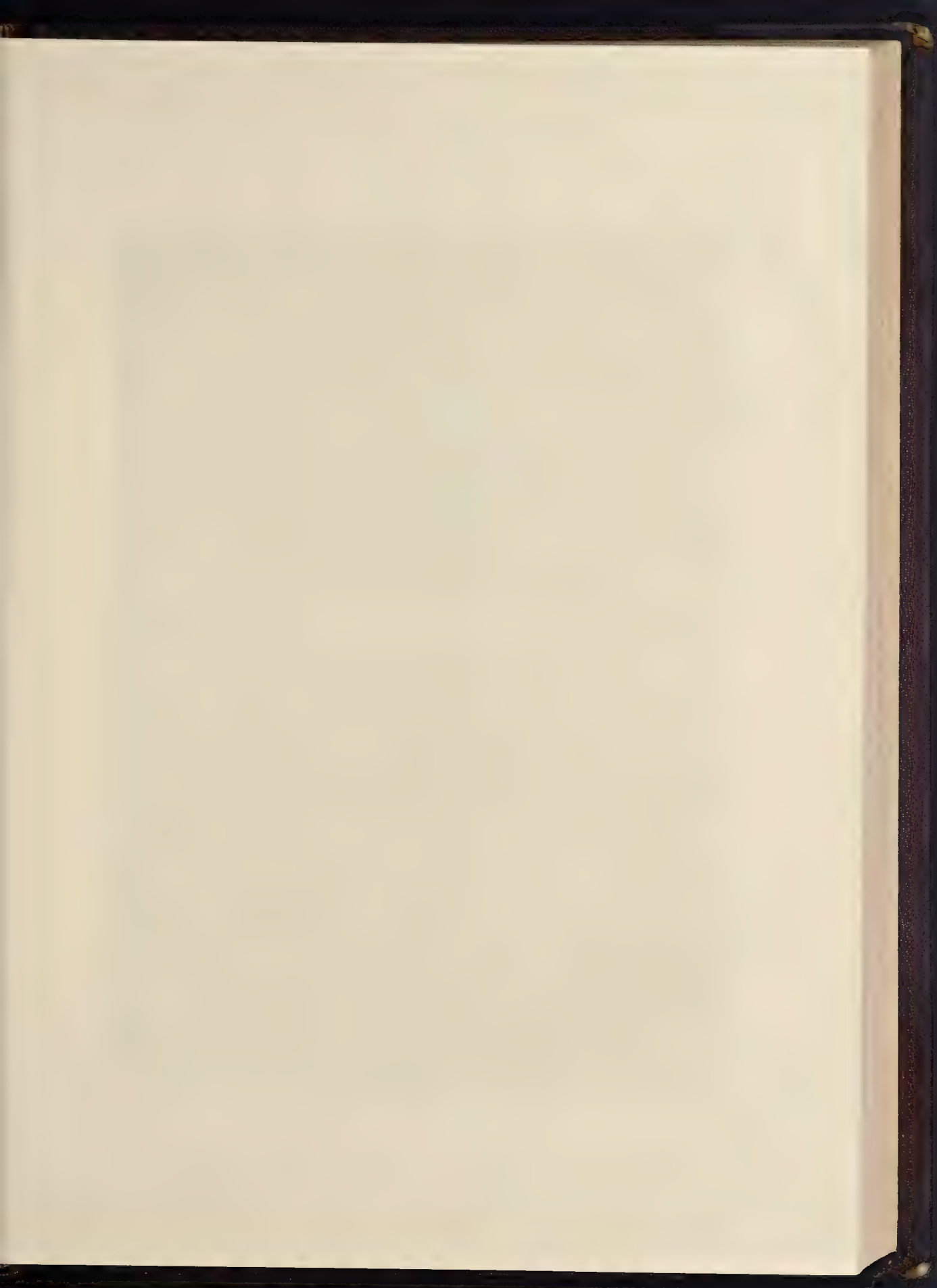




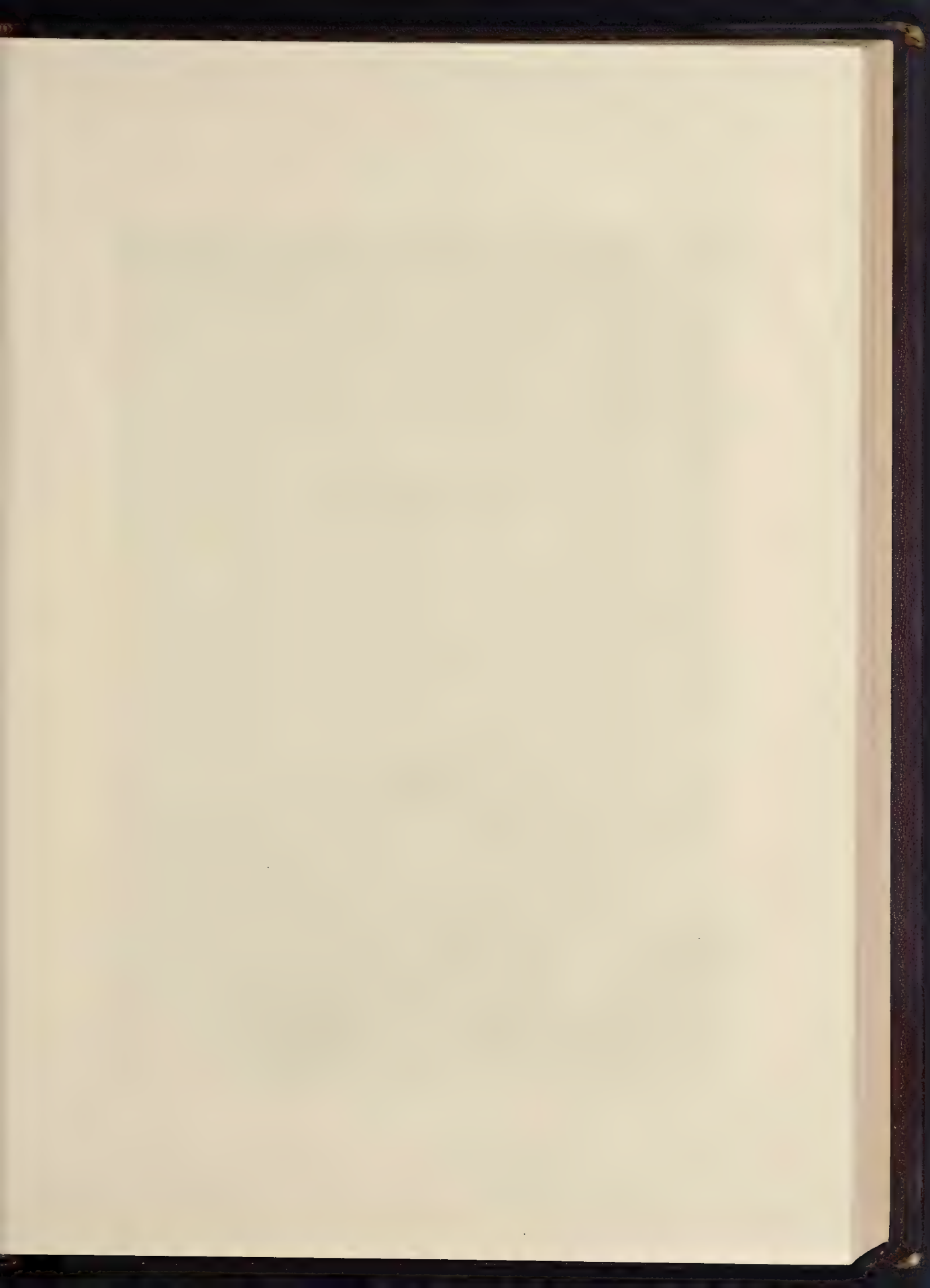
SCULPTURE (RENAISSANCE)



- | | | | |
|-------|----------------|-----------------|-----------------------------------|
| | 2 | 3 | |
| 1 & 4 | IVORY CHALICES | THE PROPERTY OF | ROBERT MURRAY |
| 2 | A CUP | " | " J. LUMSDEN ESQ. GLASGOW |
| 3 | A POWDER HORN | " | " HIS GRACE THE DUKE OF BUCCLEUCH |









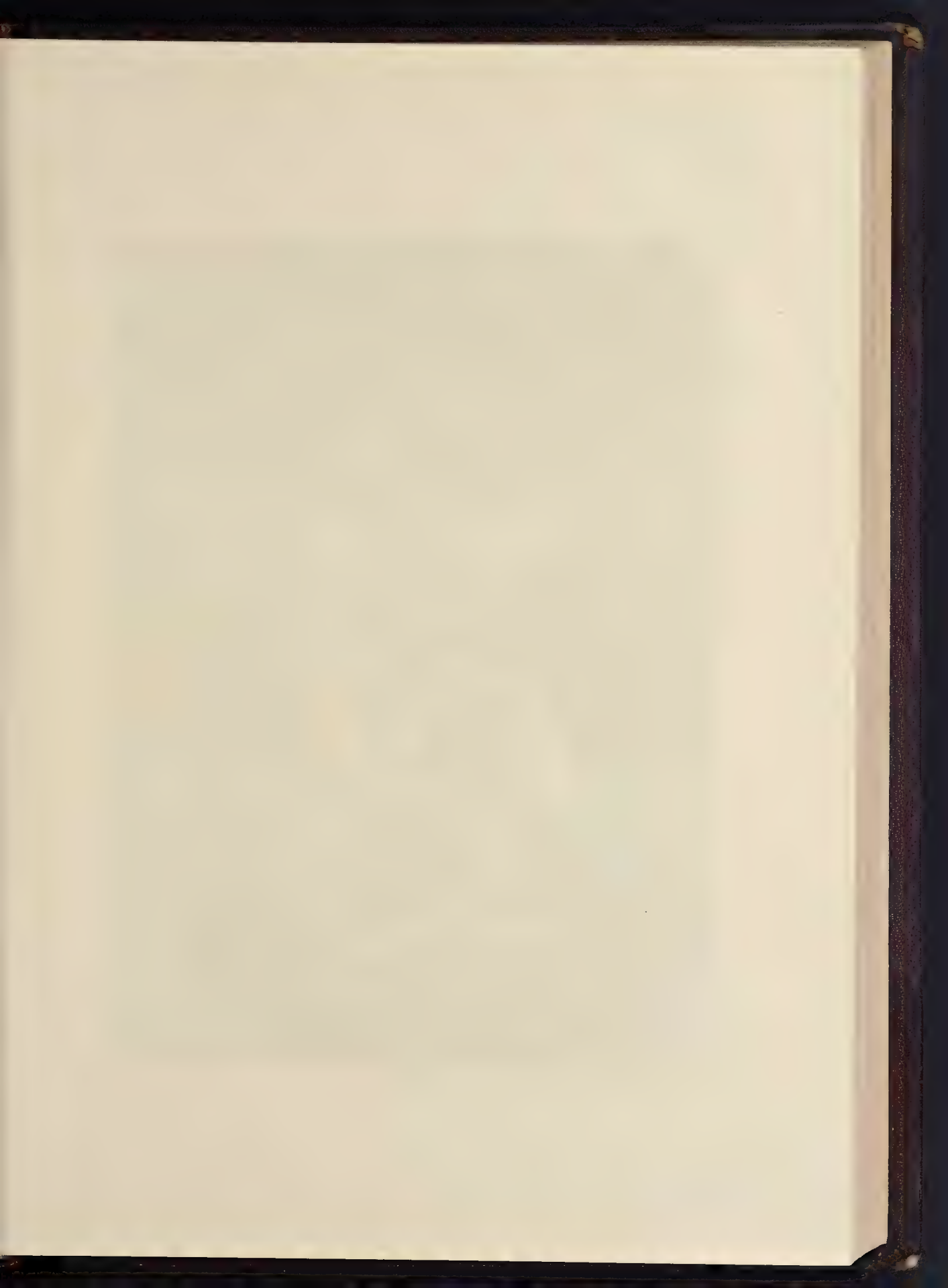
J. B. Waring, Direct^r

By Apollon, and the Er. 1780

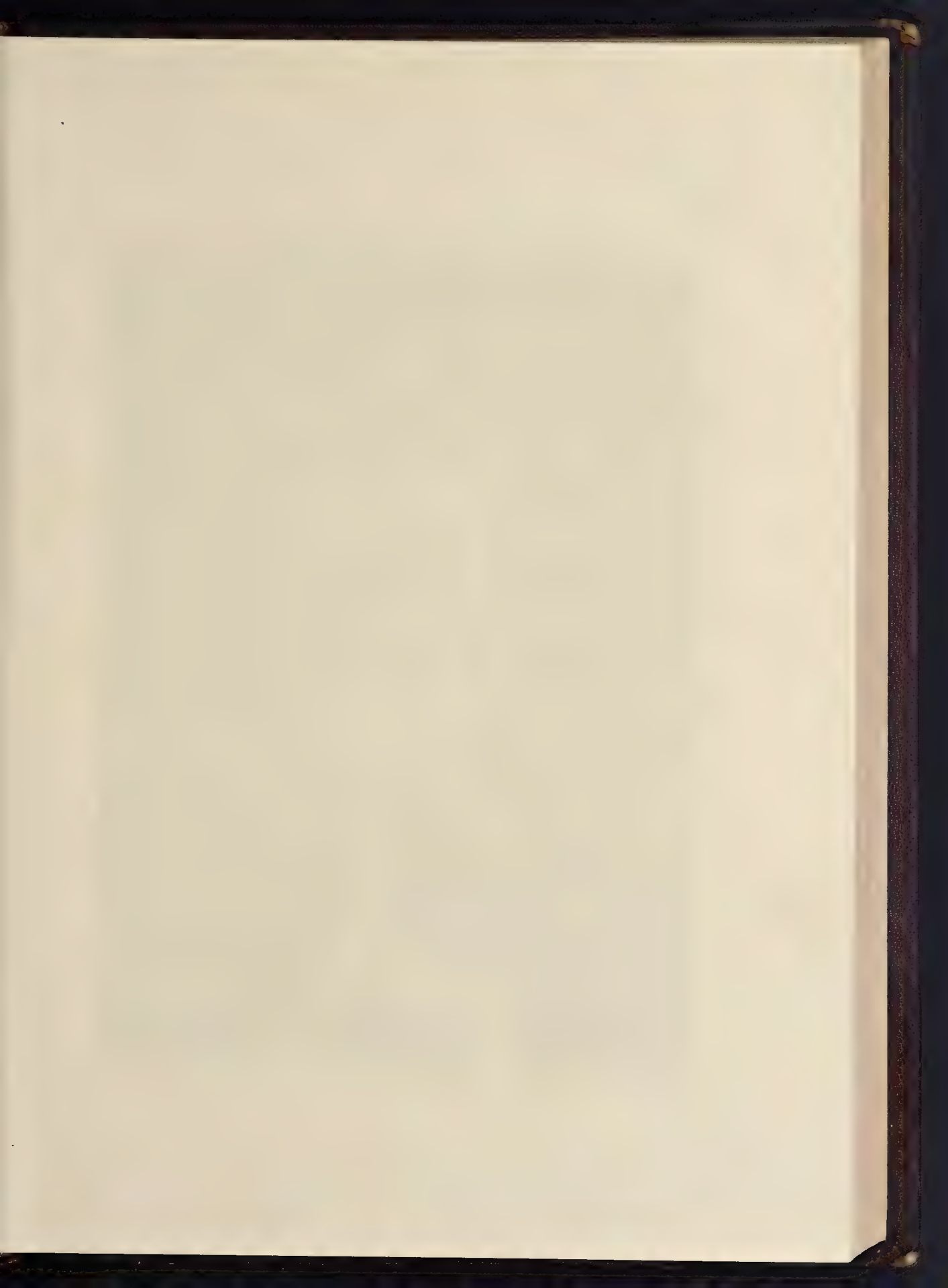
AN IVORY HANAP AND COVER
THE PROPERTY OF HER MAJESTY THE QUEEN



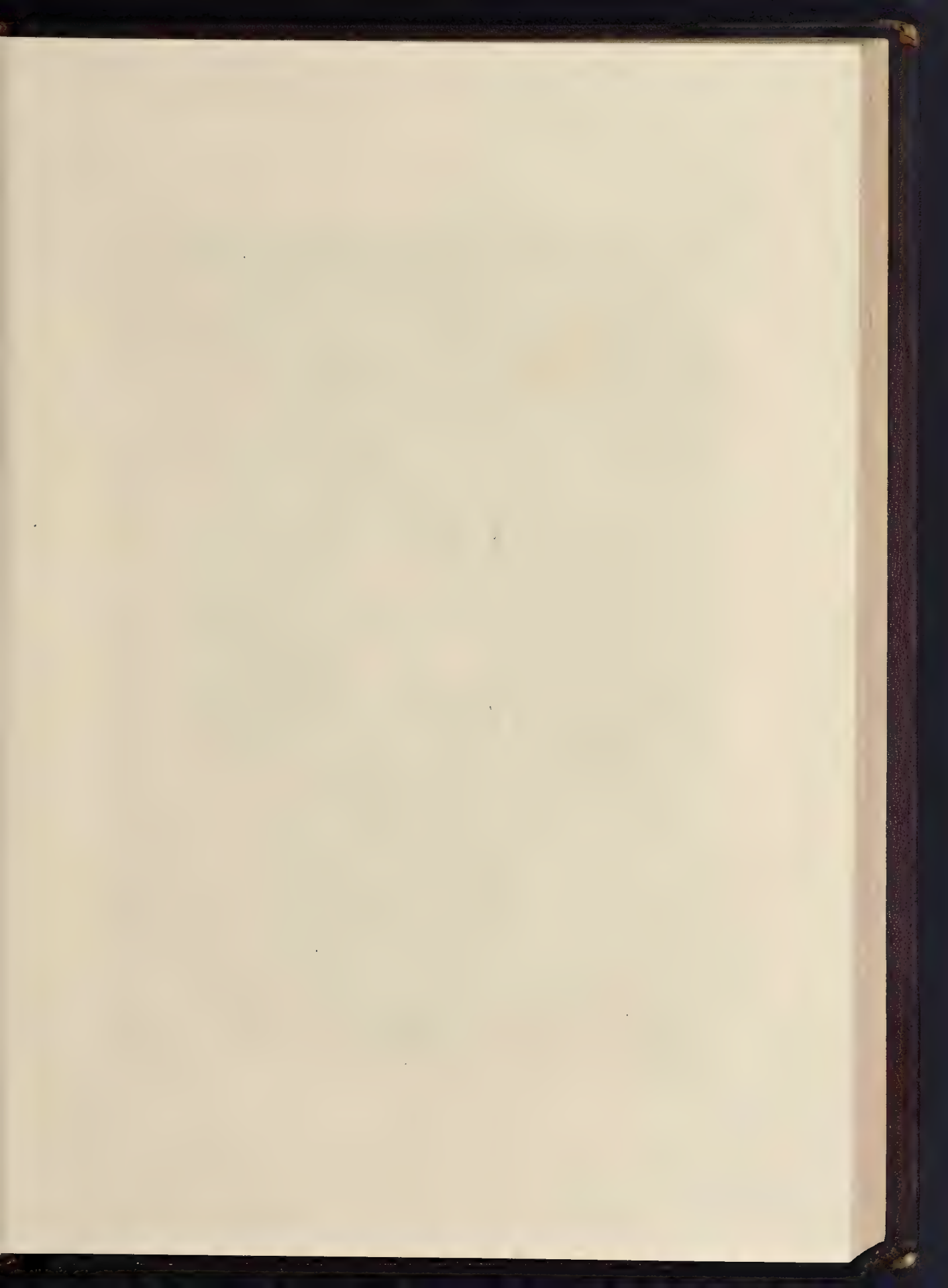


















H. E. Ward
 1900

C E R A M I C A R T.

By J. C. ROBINSON, F.S.A.

INTRODUCTION.

THE term "Ceramic Art" is very appropriate, inasmuch as pottery is undoubtedly that product of industry, which perhaps in a greater degree than any other, lends itself to the alliance of art with merely useful handiwork. The plastic clay even, on the potter's wheel, under the hands of the simplest mechanic, unconscious of any inspiration of art, expands into varied forms of beauty, as if by some indwelling æsthetic force; and this natural tendency of the plastic matter alone, must in all ages have contributed to render pottery a recognized vehicle of design. With these views, therefore, it is now intended to treat the subject entirely from the point of view of art, and especially as the specimens exhibited at Manchester were collected solely for their excellence in that respect.

It will be impossible within the brief limits of this essay, to attempt a connected history of all the varieties of pottery, now accounted to be within the special province of the connoisseur. The Manchester Exhibition, moreover, although on the whole it contained a most remarkable series of ceramic works, was far from being equally rich in each section; the selection in fact, faithfully enough here, as in other specialties, reflected the prevailing taste of the day: thus the potteries of the Mediæval or Renaissance periods were the most striking feature, the taste of connoisseurs having latterly set strongly in that direction. Porcelain, generally speaking a development of the last century, an age certainly less favourable to art than that to which the fluctuating taste of connoisseurs has now particularly reverted, was, however, from the abundance of the products and the still popular character of the category, scarcely less completely represented; but the antique section, by which the Greek or so-called Etruscan painted pottery is referred to, was comparatively neglected; works in this class, notwithstanding their paramount importance, having now to some extent ceased to attract the collector.

The object of this essay, and the particular circumstances of the Manchester Exhibition, alike suggest a division of the subject of Art Pottery into three main groups; viz., the Antique, the Mediæval or Renaissance, and Modern Pottery, particularly Porcelain. Notwithstanding, however, the temporary indifference to the noble works of the antique potters which apparently prevails at present, and the fact that the special literature of the category stands in little need of augmentation on this occasion, the immortal art of the ancients is entitled to its full share of consideration, as well for its own sake as for its bearing on the other branches of the subject.

CERAMIC ART.

ANTIQUE GREEK POTTERY.

In respect of beauty of form, ancient Greek pottery is unrivalled. Colour there is none; indeed it never seems to have seriously occurred to the ancients, that pottery could be made a vehicle for colour: the ephemeral polychromatic decoration of some rare types of Greek vases is only worth taking into account as proving the rule. Colour, as applied to pottery, was indeed the invention of that age and country which scarcely yields in pre-eminence in art to Greece itself,—the Italy of the Revival.

The same exquisite simplicity, and fitness of the art to the material of embodiment, existed here as in every other development of the Antique. It is scarcely too much to say that every Greek vase is perfectly adapted to its use, and that it is as beautiful as that use will allow of. On looking through a collection of these exquisite productions, as we take them up one by one, they excite a loving admiration it is true, but no surprise; their forms are so simply and naturally beautiful, they were evidently produced with so little effort, that they strike one rather as the result of some inevitable instinct than as the deliberate conceptions of the artist.

The natural tendency of the plastic material of pottery to mould itself into elegant forms on the wheel, was doubtless observed and taken advantage of by the Greek artists; they appear to have recognized a natural tendency towards certain typical shapes, and these they never very widely departed from: as a case in point, we find no angular or oval flat-sided forms of vases, because such forms could not be produced on the potter's wheel, which was regarded almost as the only legitimate instrument of production. The delicate sense of fitness and propriety of the Greek artist would have been outraged by such far-fetched novelties. The Greeks then, adhering as they did on principle to the natural suggestion of the material, developed and varied to infinity, but they invented little. In this respect they but followed their usual instinct, shown perhaps most clearly in their architecture, which it is scarcely necessary to say, is, as a system, the most perfect and complete unity the world has seen. Their pottery, then, can in like manner be treated as a compact and definite specialty.

The history of Greek art pottery is to be gleaned only from the ware itself; the humble potter was so infinitely lower in the scale than the great sculptors and painters, whose immortal productions were nevertheless reflected in his works, that ancient authors have not deigned to concern themselves with his craft, and a few signatures of artists on their wares are all the record we have of the origin of the master-pieces we now admire. The beginnings of the art are lost in the depths of mythic antiquity; the earliest works—the vases often designated Greco-Phœnician, though generally found in Italy, have a decided Asiatic character; and it is probable that the ancient Greek colonies of Asia were the earliest seats of Ceramic art, properly so termed. The pottery of pure Etruscan origin, on the other hand, though found in the same ancient cemeteries as the Greek painted wares, and mingled with them, has a marked character of aboriginal barbarism. The well-known black pottery of the Etruscan sepulchres, often decorated in relief, whatever be its real date,—doubtless remote, is a development apart. Northern barbaric influences are more apparent than the Hellenic inspiration, which in turn appears, and soon invades and completely permeates all ancient Italian art. After a time, Greece seems to have reigned paramount,—in Greece Proper, at Athens and Corinth; in Italy, at Vulci and Chiusi, in Campania, and the extreme south; in Sicily, Asia, Africa,—even in the far-distant Bosphorus, the war-leaguered Crimea of our own time,—the same pottery is ever present: every tomb reveals *hydriæ* and *amphoræ* storied with Attic myths, the Trojan history, Cadmus, the Seven before Thebes,—the same at Athens as at Ruvo or Bengazi. The China plates of Nankin or Fokien, or, as a more extreme instance still, the willow-pattern

CERAMIC ART.

plates, or Wedgwood vases of modern Staffordshire, were scarcely more widely spread, nor more invariably like to like than this Greek pottery. The problem to solve then is, whether this pottery was manufactured at one or more common centres of production, and thence exported to all parts of the then civilized world, or whether, wherever Greek civilization penetrated, there arose the same invariable Ceramic products. This problem has given rise to much difference of opinion, and is yet by no means entirely solved. When, five-and-twenty or thirty years ago, the necropolis of Vulci, an obscure city of ancient Etruria, revealed an inestimable treasure of painted vases, the question was naturally asked, Where were these vases fabricated? That they were essentially the work of Greeks, and not of Italians, was evident; they were identical in every respect with the vases of Athens or Corinth; the same mythic representations, the same style of art, costume, accessories, down to the minutest details; the same forms of vessels—clay, enamel, glaze—everything seemed to denote a common origin with the pottery of Greece proper. It seemed natural to conclude, that they were imported either from that country or from the Greek colonies of Southern Italy; on the other hand, the difficulties attending the transmission of these fragile works to inland districts, at a time when Italy was in a semi-barbarous state—every city, almost every village, constantly at war with its neighbour—seemed almost insuperable; and, accordingly, the adverse theory, that they were manufactured in the localities where they were found, was not without supporters. The truth probably lies midway betwixt these opposing suppositions. That painted vases of the highest beauty, yielding in nothing to those produced in Attica itself, were habitually executed in the wealthy Greek cities of the South of Italy, may be taken for granted; and such vases probably found their way, as objects of commerce, into the remoter and less-civilized regions of Central Italy. Moreover, with the growing demand for these objects of foreign luxury on the part of the Etruscans, what is more likely than that Greek potters should have migrated to the countries where their labours were in request, and that some at least of the painted vases found in the Etruscan cemeteries were produced on the spot by Greek artists? The tradition, indeed, of the potters Eucheir and Eugrammus, who, together with Demaratus of Corinth, are recorded to have fled to Etruria, although perhaps somewhat mythical, is at all events favourable to this opinion.

To enter at any length into artistic and archæological descriptions of antique painted pottery would be incompatible with our design, and a few remarks on points not always satisfactorily treated in the numerous works on the subject, is all that can be attempted; and with them our notice of the antique wares must terminate. First, however, the subject of the approximative dates of production of the famous Greek painted pottery demands a few lines. Here, then, we are absolutely without positive data; most authorities, however, are agreed in referring its first beginning to about A.C. 700, and its final decadence and the discontinuance of the manufacture to the second century before Christ.

This term of about five hundred years, thus assigned as the duration of the period of production of the painted wares, is probably sufficiently near the truth, and is quite sufficient to account for the extreme perfection to which the pottery had arrived, and would even seem an inordinate time, when the singular uniformity of style displayed from first to last is considered.

With respect to the *technique*, or manner of execution of these vases, more can be said. When first painted vases began to attract collectors, an infinity of absurd theories and deductions on this head were set afloat; nothing, however, is simpler or more obvious than the technical formative processes employed: the potters' tools and appliances are few and simple; they remain now very much what they were. Nineteen out of every twenty Greek vases were simply thrown on the potter's wheel; the handles, spouts, &c., generally modelled by hand, and sometimes, though more rarely, pressed or cast in moulds. Other vessels, such as the rhytons, were pressed or moulded, as at present; in short, the only material difference

CERAMIC ART.

betwixt the ancient and modern technical processes is in the infinitely greater skill of the ancient workman: throwing on the wheel, and the subsequent turning of the piece on the lathe, were carried to a pitch of perfection, far beyond even the most laborious and commendable efforts of modern potters.

The exquisitely smooth and polished surface of the red clay, seen on Greek vases, is often simply due, not to any superadded glaze, but to the fine polish communicated to the surface on the lathe before the piece was fired. The decoration of the ware was executed exclusively by two distinct *media*,—first, a vitreous enamel, or true glaze; and secondly, engobes, or variously-tinted clays, applied to the surface in a liquid state. The well-known black enamel is the only pigment of the former kind, which it will be necessary to dwell on here. In a technical point of view, this is the only mystery; here, as in the case of the famous lustre pigments of the Majolica ware, modern technological science is at fault; we do not know the composition of this beautiful pigment, and consequently it has never been successfully reproduced: counterfeit imitations without number may be seen on all hands, sufficiently like to deceive the inexperienced connoisseur; but they may all be detected with ease by the simplest tests. The glaze is, in fact, a true vitreous enamel, painted on the surface of the ware in a liquid state like any other pigment, and then vitrified by the heat of the furnace. This glaze is as distinct and notable a characteristic of the antique as the opaque stanniferous enamel is of mediæval earthenware, or as the transparent plumbo-vitreous glaze of modern porcelain; it is a beautiful pigment, in appearance more like a resinous varnish than a true enamel: and not the least remarkable characteristic is its extreme thinness: in this respect it exceeds all other coverings applied to pottery. This quality is, moreover, one of the highest value in an artistic point of view, inasmuch as the delicate contours and mouldings of the pieces are absolutely unchanged by the glaze, which in almost every other pottery alters and vitiates the forms by its thickness. Many attempts have been made to reproduce this glaze, but hitherto entirely without success; chemical analysis even has been difficult, owing to the almost impossibility of detaching a substance of such extreme tenuity from the surface of the ware, with the clay or body of which it is besides more or less in chemical combination. This glaze is evidently applied to the surface of the piece with a brush, since the marks left by this implement are often unmistakeably visible; the designs in outline are likewise painted with a fine lining brush with incredible dexterity and precision.

The second class of pigments, viz. "engobes," or, to make use of the term employed by English potters, "slip," is simply clay mixed with water to the consistence of cream, so as to admit of being applied with the brush. These pigments are white from pipe-clay, yellow, red, and pale blue, all colours doubtless produced by mingling different coloured ochres with the white slip: these are applied to the surface of the piece, and fired with it.

The Greek vases exhibited at Manchester were mainly from the collection of Mr. Mayer, of Liverpool, and were in great part originally collected by Mr. Hertz, a well-known dealer in works of art. There were many of great beauty and rarity, but their simple and unobtrusive aspect caused them to be comparatively but little regarded amidst the mass of glittering objects of a more recent time.

ANTIQUÉ ROMAN POTTERY.

After the famous ware we have just described, many centuries elapsed before any of the Ceramic works were produced of sufficient importance, in point of view of art, to take rank as an established æsthetic category. At a comparatively early period, the Greeks themselves evidently ceased to regard pottery as a legitimate vehicle of art; and the Romans, with their magnificent disdain of all ordinary materials, seem to have scarcely ever thought of the

CERAMIC ART.

Ceramic art, otherwise than as a handmaid to the humblest purposes of life. Painting or flat decoration was altogether abandoned; beauty of form was not esteemed a quality of any moment, and whatever art was still allied with the potter's craft, displayed itself in works in relief: the only variety of pottery worthy of notice was that usually, but rather absurdly, called "Samian" ware. This well-known ware, apparently manufactured wherever the Romans acquired dominion, is wonderfully uniform and stable in its characteristics; it was, in fact, a useful manufacture. In technical respects, it differs but little from the Greek pottery; but in design and external appearance it is entirely unlike. It is invariably composed of a fine-textured clay, redder in the mass than that of the Greek pottery, probably from an admixture of ochre, and is covered with a transparent glaze of extreme tenuity, and in other respects great technical perfection. This glaze, which enhances by its lustre the natural colour of the ware to a bright coral-red, probably differs but little in composition from the Greek vitreous enamel, the black colouring matter being alone excluded; its mode of application is, however, apparently different, and as yet not thoroughly understood. All the pieces discovered were evidently intended for domestic uses,—cups, pateras, jars, flasks or bottles, &c.; and these are never found in tombs, and consequently are very rarely in a perfect state; Samian ware, in fact, is found in fragments amongst the soil of ancient Roman cities. The forms, especially the mouldings of the margins and feet of the pieces, are often elegant and well contrasted; but there is no great variety, and the decoration in relief is produced entirely by mechanical means, *i. e.*, by moulding or stamping. The city of Arezzo acquired in antiquity a certain repute for this variety of pottery; and nowhere perhaps are finer specimens discovered than in England, particularly in the soil of ancient London.

ANTIQUE ENAMELLED WARES.

Within a very recent period, singularly enough, many antique specimens have come to light, setting at rest the fact so long doubted of the knowledge by the ancients of stanniferous and plumbo-vitreous glazes, analogous to those in use in modern times. The enamelled bricks of Assyria had, it is true, been long known, but it is only within the last few years, by the discovery of so many remarkable specimens of Assyrian origin, and their acquisition by European museums, that chemists and archaeologists have been enabled to investigate the true nature of their glazes; whilst simultaneously, vases, lamps, &c., of Roman origin, covered with vitreous glazes derived from lead, have been discovered in widely-distant localities. There is now no doubt but that the opaque stanniferous enamel in use in the Middle Ages—the glaze, in fact, of the "Majolica" and "Delft" wares—was previously known to the ancient Assyrians; and the links even by which the use of it was brought down to the great epoch of Ceramic development in Italy can be indicated with great probability.*

* Analyses, by Dr. Percy, of the opaque white enamel on bricks from Assyria and Babylon have proved beyond doubt that this enamel is produced by tin.—(See De la Beche and Reeks' *Catalogue of the Pottery and Porcelain of the Museum of Practical Geology*, 1855, p. 31.) Nevertheless, as recently as 1844 Brongniart says, "On cite des briques de Babylone, qu'on appelle émaillées. Il y a en effet des briques et des carreaux qu'on rapporte à cette haute antiquité, et qui sont revêtus d'une belle glaçure diversement colorée. J'en ai vu des fragments à la Bibliothèque royale; mais cette glaçure ne renfermait pas d'étain; donc ce n'est pas celle à laquelle on peut donner ou laisser le nom d'émail."—(*Arts Céramiques*, vol. ii. p. 49.) It is clear that Brongniart had not at that time had the opportunity of seeing any specimen of the white enamel, the fragments he refers to being evidently covered with variously coloured silico-alkaline glazes; the external aspect alone of the designs executed in the white enamel on these ancient tiles would otherwise have revealed at once, to his practised eye, the presence of tin.

CERAMIC ART.

MEDIAEVAL STANNIFEROUS ENAMELLED WARES.

INTRODUCTION.

The stanniferous enamel covering, now in question, is as characteristic of mediaeval earthenware, as the black glaze is of the antique painted pottery, and its exact nature should be thoroughly understood. In the first place, the body of the ware to which it is applied is of the simplest kind, mere common clay or earthenware fired at a low temperature, and of the usual red or brown tints; the enamel glaze forms a thick opaque white covering, with a brilliant glassy surface, entirely concealing by its opacity the natural tint of the clay. The opacity and whiteness are produced by the oxide of tin, mixed in varying proportions with siliceous and alkaline substances, capable of being fused into a glass by heat, and forming in fact the only covering of pottery to which the term enamel glaze can be properly applied. For obvious reasons, this enamel is never applied to porcelain, and enamel glazed earthenware should not be confounded with it, porcelain being entirely different in its nature. Besides these ancient specimens, however, the researches of Layard and others have brought to light, at considerable depths underground, but overlying the remains of the antique epochs, fragments of enamelled pottery, in every essential respect analogous to that manufactured from an early period by the Moors in Spain; what more likely then, that either a continuous habit, or the sight of ancient works, may have taught the secret of the enamel glaze to the Arabs of the East, from whom the secret undoubtedly passed to their brethren in Spain? It is certain, at any rate, that the glaze reappears with them, and was never again lost sight of; and in spite of Luca della Robbia's supposed discovery of it, in the first half of the fifteenth century, everything tends to prove that this famous vehicle, the first really allowing of the successful decoration of pottery in colours, was handed down in Asia from the days of Nebuchadnezzar even.

It should be stated, however, that, previous to the recognition of the stanniferous enamel on the ancient Assyrian and Babylonian bricks, writers on the Ceramic art, although without any direct evidence, agreed to refer the origin of this glaze to the Arabs of Bagdad or Mosul, and the period of its discovery was, by common consent, assigned to about the tenth century. No specimens, however, can now be pointed to with certainty as being of an earlier date than the commencement of the fourteenth century; the tiles of the Alhambra, generally allowed to be of the last-mentioned date, however, exhibit an amount of technical perfection never since surpassed, and it is at least clear that they are the recognized products of a manufacture which must have taken a long time to arrive at perfection; but, on the whole, when the singular vitality or permanence of national customs and technical processes in the East is taken into account, it appears more reasonable to infer that the Arabs inhabiting the very country, which was the seat of the great Assyrian and Babylonian dynasties, derived their knowledge of the stanniferous glaze from their ancient predecessors in the land, than that they invented it themselves.

MEDIAEVAL POTTERY.—HISPANO-MOESCO WARES.

It was in Spain, the island of Majorca, and perhaps also in Sicily, that the earliest Art Pottery of the Middle Ages of which we have any cognizance was produced by the Moors. The Hispano-Moresco wares, as they are now usually called, have only recently attracted attention, and as yet very little is known about them. It is not a little singular, that the specimens now sought for by collectors are nearly all found in Italy, where they have been preserved along with the ancient Majolica wares, with which they were formerly, and may even yet, in some cases, be confounded; whilst, at the same time, apparently few, if any,

CERAMIC ART.

specimens are to be met with in the land of their production. The explanation of this seeming anomaly is not difficult. From many indications, it is evident that this pottery was a great staple article of commerce, just as, in our own days, English earthenware has penetrated to every part of the world, superseding, by its greater perfection and cheapness all local wares; and that it should now be more abundant in other countries than in that of its fabrication, is only what has since notoriously happened with many other varieties of pottery.

It will now be desirable to dwell briefly on the external characteristics of this interesting ware, of which many specimens contributed from the Soulages collection, the South Kensington Museum, from Lord Hastings and other collectors, were exhibited at Manchester. This pottery, then, is a common stanniferous enamel glazed earthenware, precisely analogous to the Majolica and Delft wares of more recent times. The ornamentation consists of flat surface painting, with but rare attempts at moulding or decoration in relief: there is one decorative characteristic, however, which distinguishes it strongly from all previous Ceramic productions; and this is the constant and abundant use of lustres or metallic iridescent colours, which there can be no doubt were, like so many other inventions, a discovery of the mediæval Arabs. We have now, then, before us a pottery entirely different from the productions of Greece and Rome, having, in fact, only one quality in common with them, namely, the coarse natural clay of which the body or substance of the ware is composed. There is only one other kind of pottery which, being of unquestionably prior origin, may have stimulated its production,—namely, Chinese porcelain; and it is not beyond the limits of possibility that although, as we have seen, the white stanniferous glaze was undoubtedly known to the ancient Assyrian predecessors of the Asiatic Arabs, and was most likely traditionally handed down from them, its application to pottery may have been motivated by attempts to imitate porcelain imported over-land from China. We have now, in fact, under consideration a variety of pottery which, at least in one prominent respect of external appearance, is very analogous to that most perfect of all Ceramic products—true porcelain: this characteristic is its lustrous white surface. We have seen in the antique potteries, that, except in very rare instances, the natural red or brownish colour of the clay was always more or less visible; henceforth the colour of the clay is as constantly concealed by an enamel glaze of a totally different tint. Here, then, is a surface naturally suggesting colour as the means of art as applied to pottery, rather than form, as in the antique system.

The Hispano-Moresco wares are distinguished by a very close adherence to one general type. In Spain, the land of their production, the remains of this ware exist chiefly in the tiles employed for the lining of interior walls of buildings: those of the Alhambra are the most notable now extant; the famous amphora-shaped vase of the Alhambra, called "La Jarra," being the only vase or vessel the author is able to specify. This has been so often described as to need no further illustration; it is sufficient to state that, in process and style of decoration, it is in every respect similar to the specimens about to be alluded to. The best-known specimens of Hispano-Moresco pottery are large circular dishes or salvers, generally about eighteen or twenty inches in diameter, sometimes shallow with a raised circular medallion or umbilicus in the centre, and a wide border, sometimes abruptly deep sunk, with a narrow margin. Vases of shapes not easily to be described (see Plate I. from the Soulages collection) also occur, as likewise cylindrical drug-pots, cruets, cups, &c.; but are of much rarer occurrence than the salvers. The ground of the ware is always the plain white enamel glaze, and the painted decoration is executed in blue, manganese brown, and the lustre tints: on the Alhambra tiles, a beautiful light greenish turquoise-blue is found; this, however, is less frequent on the pottery. The lustre pigments vary from a dull greenish golden tint to a full copper-red, the latter undoubtedly characteristic of the more modern specimens, being probably still known in Spain. As these lustres are

CERAMIC ART.

substantially the same pigments as the more beautiful ones of the Italian Majolica ware, their nature and composition will be more particularly alluded to hereafter. The salvers are ornamented in a style which there is no mistaking; those of pure Moorish origin frequently have large grotesque figures of animals—lions, antelopes, &c.—surrounded with geometrical and foliated diaper ornaments, in the well-known Arabic taste; those apparently executed for the Spanish or foreign market are generally enriched in the centre with shields of arms of the Spanish kingdoms and princes, also relieved or detached on a diapered ground; the borders are sometimes decorated with inscriptions, either real or simulated, in Gothic letters; such for instance, as “Santa Catalina guarda nos,” on a dish in the British Museum; “In principio erat Verbum,” &c., reiterated on many specimens. The designs are often outlined in blue or manganese-brown, the leaves, armorial bearings, &c., filled in with the lustre tints; whilst, in other cases, the entire ornamentation is in the lustre tint only. These two styles of decoration are undoubtedly contemporaneous. The latest class of pieces, and which may indeed be considered to be rather of Spanish than Moresco work, is that on which the designs, generally a kind of diapering of rude foliated ornament, with birds, &c., are painted in the red or copper lustre; it is clear that this variety was largely fabricated as late as the seventeenth century even, for pieces have been observed on which figures in Spanish costume of that period are represented.

Whilst treating of pottery of Arabic origin, it may be as well to refer to a variety of great rarity, and of which as yet scarcely any note has been taken. Two specimens of the ware in question were, however, contributed to the Manchester Exhibition by E. Falkener, Esq.; they were oviform jars, of rather inelegant form, covered with a deep blue transparent glaze, and enriched with designs in gold lustre, which being transparent, appear of a dark greenish tint in a direct light, but exhibit, when viewed at the requisite angle, the usual “reflet” or iridescent tints. The ornaments on the few pieces already observed are of unmistakeable Arabic or Saracenic design, consisting of real or simulated inscriptions in the Arabic character, mingled with flourishes or scroll-work, resembling the ornamentation of the mediæval damascened brass wares. Although it has a marked affinity to the Hispano-Arab pottery, already described, this variety is most likely of Asiatic origin, and of an early date, probably of the thirteenth or fourteenth century.

This ware, the existence of which has been hitherto known to only a few connoisseurs, has an additional interest, inasmuch as it appears to have been closely copied in Italy in the sixteenth century.

ITALIAN ENAMELLED ART POTTERY.—MAJOLICA WARE.

INTRODUCTION.

The Majolica ware of Italy is a continuation or rather a further development of the pottery last under consideration. The existence of an active commercial intercourse betwixt Spain and Italy in the Middle Ages is notorious, and the proportion of pieces of Spanish origin still to be found in Italy,—all, be it remembered, believed to be prior in date to the commencement of the sixteenth century,—as compared with that of Majolica of every kind and period, is so great as to alone suffice to prove that there must have been for a long period a universal demand for the Hispano-Moresco wares; it seems indeed almost certain that, during the entire course of the fifteenth century, the last-named wares were in constant competition with the advancing products of national manufacture.

The derivation of the word Majolica, given on the authority of early Italian philologists, also distinctly points to the foreign origin of the manufacture. By common consent, the term is admitted to be derived from Majorca, a Spanish island in the Mediterranean, which

CERAMIC ART.

remained till a late period under the domination of the Moors, and was a chief centre of manufacture of the Hispano-Moresco lusted wares for exportation.

There can be little doubt but that this derivation of the word is correct; analogies in our own language are too pertinent not to be alluded to,—the terms “China” for every variety of porcelain, and “Delft,” formerly distinctive of enamelled earthenware of any and every origin, are directly to the point.

Whilst, however, the fact of this long-established importation of Hispano-Moresco earthenware into Italy is beyond all doubt, there is perhaps as little actual contemporary record of it as of the commercial distribution of the ancient Greek painted pottery. The story of the Pisan expedition against Nazaredek, the Mahomedadan king of Majorca, in 1113, on which occasion the Crusaders are supposed to have brought back pieces of the pottery of the country as trophies of victory, although it has been repeated by most recent writers, scarcely deserves the credence it has obtained, its bearing on the Ceramic art being probably entirely apocryphal.

Further researches, and in particular a careful study of the specimens that remain to us, will doubtless, in time, throw more light on the subject of the influence of the Moresco wares on Italian Ceramic products; but whatever may have been the epoch of the first introduction of Moresco pottery into Italy, it is clear that long before they had begun to influence Italian Ceramic art, the manufacture of pottery had attained to marked prominence in certain districts of the last-named country.

To all appearance, however, down to the commencement of the fifteenth century even, Art had little or nothing to do with the potter's craft. Architecture may indeed have, to a certain extent, impressed the ceramic industry into its service for decorative purposes, but it is most probable that, prior to the period named, no products worthy to be designated Art Pottery, were produced in modern Italy. But with the revival of learning, and the great uprising of arts and sciences, in the fifteenth century, came a new era, and the ceramic vehicle became a peculiar specialty of the artist. It was at this juncture that the Hispano-Moresco pottery already distributed over Italy, and the only Art Pottery worthy of the name, began to exercise an immediate influence on the Italian wares.

With this different status of pottery, moreover, an entirely different class of productive agencies came into action; pottery once admitted as a recognized object of concern to the *virtuoso*, immediately took rank as a quasi-liberal art; the humble *figuli*, *vasai*, *boccalari*, of the ancient municipal records, were now *maestri*, occupying a very different position in the social scale. On all hands princes and nobles became the zealous patrons of Ceramic artists, and the founders of manufactories in their several territories; in short, the fashionable mania for the establishment and protection of porcelain manufactories, which prevailed amongst the sovereign princes of Germany in the last century, was pre-enacted and carried out with far grander results three hundred years earlier in Italy, in the case of the Majolica. The patronage of princes gave the most powerful stimulus, by inducing artists of established talent to devote themselves to Ceramic pursuits, whilst the unusual demand for their fine products, which speedily arose, gave a stimulus to industrial enterprise, and soon caused this brilliant industry to become naturalized in all the old-established centres of Ceramic production.

It is scarcely too much to assert that Majolica was soon manufactured everywhere in Italy; certain districts attained to very special prominence; but generally speaking, this eminently national manufacture was carried on alike in Lombardy, the Venetian territory, Tuscany, the Roman States, Naples, and Sicily even; whilst artists of repute wandered about from one place to another, carrying with them their technical secrets, which they sometimes guarded with a deadly jealousy, and at others freely communicated to their brethren in the various localities of their sojourn.

There were, then, in the flourishing days of the art, first, the private manufactories (*bottreghe*), producing on the usual industrial conditions, and generally aggregated in certain great centres

CERAMIC ART.

of manufacture; secondly, the manufactories attached to the courts, castles, or villas of princes and nobles, producing works of special value for their patrons; and thirdly, artists unattached, *i. e.*, working on their own account, and frequently changing their places of abode.

The manufacturers, as a rule, repeated in gross the regular patterns which were their respective copyrights. An infinity of unique designs were executed on all hands by the painters, who worked on their own account or for noble patrons; so that, in fact, Majolica, not less from the high artistic excellence displayed, than from the fact of this frequent independence of the usual commercial conditions, may be justly regarded as a development of fine art.

It has been said that the Majolica was fabricated very generally in all parts of the Italian peninsula; nevertheless, the manufacture attained to paramount development in certain cities and districts of Central Italy adjoining to the Adriatic coast. Faenza and its neighbourhood, the country formerly constituting the duchy of Urbino, and farther to the south Perugia and its territory, were certainly the principal seats of the art. Judging alike from the testimony of writers and from the wares that remain to us, the first rank, both as to priority of origin and importance of products, must be assigned to Faenza; next in antiquity, if not in celebrity, we may perhaps place Deruta, or Castel di Deruta, a dependency of Perugia; then Pesaro, Gubbio, Castel-Durante, Urbino, Caffaggiolo near Florence, and Venice.

The technical processes of pottery are foreign to the object of this essay, except when they illustrate the history or archæology of the subject: with this latter view, a brief sketch of the method of fabrication of the Majolica seems necessary. The body of the ware, like all the mediæval potteries, is a mere common clay or terra-cotta, usually of a brownish or yellowish hue. When the pieces are finished on the wheel, and have taken their appointed shape, they are first thoroughly dried, and then fired or burnt in the furnace; in this state the ware is technically called biscuit (*biscotto*). The glaze is applied generally by immersion, *i. e.*, the substances composing it being reduced to a fine powder, and mixed with water to the consistence of cream, the piece to be covered is dipped into this liquid, contained in a large vessel. The porous nature of the biscuit-ware speedily causes the moisture to be absorbed, and the glazing material then simply adheres to the piece as a soft coating, liable to be removed by the slightest touch: on this surface the painting is executed with the enamel colours, simply ground up or diluted with water. It is here that the wonderful executive facility of the Majolica painters is displayed; as the nature of the ground requires the work to be done at once; the outlines, for instance, must be drawn at a single stroke, and not a touch can be erased. The surface is so absorbent, that if the point of the brush charged with colour be allowed to rest on it for the briefest instant even, an unsightly blot ensues. After the execution of the painting, the piece is fired a second time, being on this occasion inclosed in a case or "saggar" of terra-cotta, to protect it from the direct action of the flames. In the furnace the crude pulverulent covering fuses into a glossy vitrified enamel, whilst the painting executed on its surface, sinking in and becoming indelibly incorporated with it, assumes at once a degree of power and brilliancy of tint very different to its previous crude raw aspect.

Much confusion has arisen by writers on Majolica confounding the lusted wares with the ordinary painted specimens: it appears to have been formerly thought that the iridescent tints were merely owing to the influence of time on the vitreous surface, thereby producing oxidation or minute exfoliation, sufficient to give a pearly, changeable lustre. Nothing, however, is more erroneous than this hypothesis; the lustres, on the contrary, form a distinct and separate class of pigments, applied on the vitrified surface of the finished ware, and often glazed over the previous colours, in a manner analogous to the transparent glazings of an oil-picture, and then necessitating a separate fire: every lusted specimen, in fact, must have passed thrice through the furnace. These pigments are in reality metallic solutions, applied to the piece with a brush, the extreme degree of division of the metallic bases held in solution, and the consequent tenuity of the vehicle, rendering the resultant tints semi-

CERAMIC ART.

transparent: the lustres are thus mere films, of entirely inappreciable thickness, lying on the surface of the glaze.

The enamel colours employed in Majolica painting are, some of them, thick and opaque, others transparent. Their range is very limited; the following being the only pigments employed; viz., blue from smalts or cobalt, brown or dark purple from manganese, yellow and orange from antimony and iron, and green from copper (to these should be added the white enamel colour of more brilliant tint than that of the ground of the pieces, and used for the high lights, called "*Bianchetto*," "*Bianco di Faenza*," &c.), and lastly, red; this colour, however, was of extremely rare occurrence, and very uncertain application.

We have now rapidly sketched out the principal points of the *technique* of the stanniferous glazed, or true Majolica; but this enamelled ware was not the only Italian pottery which possessed a white glazed surface susceptible of decoration in colours. From a very early period of the Middle Ages in Italy, and to all appearance in most other countries, the desideratum best attained by the stanniferous enamel had been attained less perfectly by coating the red or brown ware with an *engobe*, or thin layer of white clay, which when fired, and afterwards covered with transparent plumbo-vitreous glaze, is often hardly to be distinguished from the white enamelled ware, or true Majolica. Passeri attributes, and probably with truth, the beginning of this process to at least as far back as the year 1100; and it will not be out of place to state that it has been continued down to our own day even, and that in particular it was in full operation during all the flourishing period of the Majolica manufacture, lending itself to peculiar decorative processes of much interest. Passeri terms this pottery "*Mezzo-Majolica*," or half-Majolica, confuses it singularly with the early lustred Majolica, and seems to intimate that the process was definitively abandoned when the stanniferous enamel glaze was brought to perfection; we have, however, already stated that this was by no means the case.

Such are the main outlines of the *technique* of Majolica: it is scarcely necessary to say, however, that whilst the fundamental processes remained everywhere the same, the minor details of manipulation, composition of enamel glaze and colours, methods of firing, &c., were varied to infinity; every locality, nay, almost every individual *maestro*, had his own technical secrets; and the endeavours to perfect this celebrated manufacture, during the space of at least three hundred years, were as constant and unremitting as has since been the case with modern porcelain or English earthenware.

The lead-glazed engobe pottery, last described, ought, however, to be distinguished from the stanniferous enamel glazed wares, which are alone in reality true Majolica. It has been assumed from the first, that the secret of the stanniferous enamel in use from a remote period with the Moors of Spain, was communicated by them to the Italian potters some time during the early part of the fifteenth century. The last-named period has been assigned, not from any direct recorded evidence, but from the fact that no Italian stanniferous glazed Majolica has as yet been observed which can be referred to an earlier date: moreover, it has always been a traditional opinion in Italy, that the origin of Majolica, if not its first manufacture in that country, was due to Moresco artisans, and it is assumed, and probably with truth, that the persecutions of the Moors by the kings of Leon and Seville caused the migration to Italy of Moorish potters, who settled in the States of the Church, and there carried on their manufacture. Vestiges of some such exercise of the art by Moresco workmen in Italy are indeed apparently traceable, and will be referred to again.

But the invention of the white stanniferous enamel, or rather its re-discovery in Italy, is, on the other hand, claimed, on specific evidence, for the city of Florence, in the first half of the fifteenth century. Vasari attributes its invention to the celebrated sculptor Luca della Robbia, who, there is abundant evidence to show, knew and employed it in his terra-cotta sculptures in relief. Della Robbia was born in 1400; and if we allow him to have arrived at a mature

CERAMIC ART.

age at the period of his supposed discovery, we might suppose it to have taken place about 1430. There are, it is true, no pieces of Italian stanniferous glazed Majolica extant which can be with certainty referred to an earlier date than this, though there are many which, in all probability, go quite as far back, and which, moreover, show no traces of being the earliest necessarily imperfect essays in a new process. The question then arises, Did Luca della Robbia really invent this celebrated vehicle, or did he acquire the secret directly or indirectly from Moorish potters settled in Italy? The entire tenor of Vasari's account goes to prove the former hypothesis; but in a case of this nature the evidence of the garrulous but inexact author of the *Lives* should not be allowed to have much weight; inconsistencies in his account itself are almost fatal to the story. According to Vasari, the secret remained confined to the Della Robbia family alone till a late period in the sixteenth century even. Now the fact of there being myriads of pieces of Majolica produced all over Italy during the lifetime of Luca himself, which is an incontestable fact, renders the account entirely untenable; indeed, its assertion by Vasari, who lived in the midst of the Majolica fabrication, seems inexplicable. The truth probably is, that Luca was the first to apply the enamel glaze to large works in relief, and that he merely availed himself in his works in sculpture of a vehicle which he found in full use by the potters of his day. Luca, moreover, must have seen the Moresco wares, which were doubtless well known in Italy before his time; in short, the balance of probability is in favour of the belief we have all along contended for, that, by some means or other—most probably by direct communication with Moorish potters established in the country, the knowledge of the stanniferous enamel was communicated to the Italians, causing them in great measure to abandon the ancient system of engobe or clay-coated pottery, and to embark in a new direction, in which they never ceased to labour until they had brought their products to a degree of technical perfection far excelling that of the Moresco prototype, and equally beyond the highest efforts of the potters of the present day.

It was frequently the habit of Majolica painters to affix marks or monograms, sometimes of individuals, sometimes of manufactories; whilst in some instances family badges, or trade-marks, so employed, seem to have been transmitted from father to son for generations. No kind of rule, however, seems to have been followed in respect to these signatures; often the signature of the *maestro* will be found on his commonest productions, whilst, by some unaccountable caprice, his *chefs-d'œuvre* are left without any mark, and are recognizable only by the impress of the peculiar talent revealed in unmistakable peculiarities of style. In the case of extensive services, consisting of many pieces, moreover, it seems to have been the habit of the manufacturer to place his signature only on the chief, or perhaps some few of the principal pieces of the service, the rest being left blank: these signed specimens have, in most instances, perished.

But some artists, on the other hand, seem to have consistently marked all, or at least the great majority of their wares; for instance, it is as rare to find any unsigned works of the well-known artist Francesco Xanto, as it is, on the other hand, to meet with any signed specimen of the far greater Orazio Fontana. This habit of signing the wares, although it has given to a few artists a prestige which their relative talents do not warrant, has, nevertheless, been of the greatest use to the modern connoisseur; and without it the history of the Majolica would have been considerably more meagre than it is. The signed specimens, however, after all, constitute only a very small per-centage of those now extant.

The oldest date which has yet been noticed by the author on any piece of Majolica is the year 1475, and the first date on any lusted specimen 1501. The Italian lusted wares appear to have come into vogue late in the second half of the fifteenth century, and to have been discontinued—probably from public taste having set exclusively in the direction of the subject-painted wares (the *Majoliche istoriate*)—somewhere about 1540-50: thus the lusted wares distinctly belong to the earlier epochs of the art. Generally speaking, the Majolica may be said to

CERAMIC ART.

have first attained prominence, as an artistic manufacture, during the fifteenth century; it would perhaps be right to assume that its great extension was during the second half of that century; its period of perfection may be said to extend from the beginning to the middle of the sixteenth century; after which time, though down to the last, many admirable examples were exceptionally produced, the art rapidly declined, gradually lost its artistic character, and fell to its lowest point with the decadence of art in general, at the end of the seventeenth century.

MAJOLICA OF FAENZA.

Faenza, it has been already stated, is believed to have been the earliest, and, perhaps, on the whole, the most important centre of the Majolica manufacture in Italy; and yet we have but little information either as to its products, or the artists who flourished there. In the first place, the Faentine *maestri* seem to have scarcely ever signed their wares other than with monograms or trade-marks, the real signification of which is now rarely to be discovered; and secondly, the local records of this city have not yet been investigated with a view to their bearing on the Majolica manufacture. Faenza, in short, has as yet found no Passeri or Raffaele to chronicle its ancient Ceramic triumphs. The highest point of development of the art in Faenza seems to have been attained during the first five-and-twenty years of the sixteenth century, after which time the products of that *fabrique* are comparatively rare; it is probable, indeed, that Urbino and Castel-Durante, under the powerful impulsion of the Della Rovere princes, eventually so far surpassed Faenza as to have succeeded in beating out of the field its less novel products.

The Faenza wares are distinguished, in the first place, for a tendency to pure ornament, especially in borders, &c., designed and executed with admirable spirit and dexterity (see the splendid salver from the Soulages collection, Plate V., the *grisaille* bordered plate, Plate VI., and the three vases, Plate VIII.); for the peculiar softness and brilliancy of the glaze; and lastly, for the beauty of the enamel pigments, especially for a fine rich transparent orange-colour and a brilliant dark blue. The reverses of the plates and other pieces are frequently also decorated in an elaborate manner.

The Majolica art has produced nothing more truly beautiful than the small early gift-pieces of this *fabrique*. Betwixt the years 1510-20 several Faentine *maestri* seem to have devoted their talents to the decoration of small *scudelle* or deep plates, generally about eight inches in diameter; the medallion centres of these pieces are usually painted with *amorini*, or emblems encircled with strings of pearls and bands of sopra-bianco work, whilst the wide borders are decorated with the most exquisite arabesques, generally on a ground of brilliant orange-colour, interspersed with circular medallions, containing also minute emblematical devices, with their appropriate mottoes. The glaze of these pieces, in lustre and richness, will scarcely lose even by comparison with that of the finest old Sèvres porcelain, whilst the execution of the paintings rivals that of the book-illuminations of the period: these charming pieces are, in fact, the *ne plus ultra* of Majolica. One of the painters has left some slight record of himself in the signature I. P., which, however, is all we know of him; on other specimens, a well-known mark, consisting of a large circle barred or quartered with two straight intersecting lines, with a small pellet or circle inserted in one of the quarters, is seen for the first time. This device, which, at a somewhat later period, becomes one of the commonest and best-known signatures, was evidently the mark of a *fabrique* or *bottega*, which, judging from the abundance of its products still extant, must have been of great importance. The majority of the pieces so signed are of a characteristic pattern, painted on a ground of blue enamel, called "sopra-azzurro," or "sopra-smaltino," with *amorini*, busts of saints, or portraits, in the centres, and wide borders of arabesque ornaments, in which cornucopias, masks, palmette ornaments, &c., painted in white enamel or *grisaille* are conspicuous. (See Plate VI.; Plate with shield of arms in centre and *grisaille* border.)

CERAMIC ART.

Another manufactory is that of the house or family of Pirote or Pirota, "ca" or "casa" Pirota;* a splendid signed plate of this manufactory, the subject representing the finding of the cup in Benjamin's sack, is now in the collection of the Baron Alphonse de Rothschild, in Paris; it is dated 1525; and an equally important specimen representing the coronation of Charles V. at Bologna, is in the collection of the university of that city.

Baldesara Manara is perhaps the only one of the Faentine artists who appears to have habitually signed and dated his wares: his style is distinguished by a certain mechanical neatness of execution, with little real talent. The reverses of his pieces are nearly always ground with a transparent yellow tint, on which is laboriously painted a minute scale-work pattern in orange, with his signature generally conspicuously written in blue in the centre: he flourished about 1530.

Two other names of Faentine artists may be quoted, although their works have not as yet been identified; these are Vergiliotto da Faenza, alluded to by Piccol-Passo as possessing the secret of a peculiar enamel red, which appears to have been in use during a limited period exclusively at Faenza and Caffaggiolo; and Nicolo da Fano, of whom still less is known. It seems almost certain that the lustre pigments were never in use at Faenza. The manufacture of Majolica has probably never altogether ceased in that city, and in the early part of the present century even, wares of a certain ornamental character were still fabricated there.

MAJOLICA OF CAFFAGGILO.

A manufactory occupying a high rank for the excellence, no less than the abundance of its products, and which there seems reason to believe was in some sort an offshoot of Faenza, was that of *Caffaggiolo*. It has been conjectured that this may have been a private manufactory, upheld by the Medici family, inasmuch as Caffaggiolo is a castle or villa of the Medici family at the foot of the Apennines, betwixt Florence and Bologna, still standing, and which, as the scene of a tragical event of historic fame, is pointed out to all travellers along the road betwixt those places. The most flourishing period of this *fabrique*, like that of Faenza, seems to have been during the first five-and-twenty years of the sixteenth century; but pieces have been observed ranging as late as about 1550-60; the finest specimens, equal perhaps to the most exquisite productions of Faenza, and having an intimate resemblance to them both in style and *technique*, appear either to have been the work of one individual artist, or of a family of painters, all of whom used the same monogram. Several admirable specimens of this artist or family are preserved in the South Kensington Museum, notably the celebrated plate purchased from the Bernal collection, and which represents a Majolica painter in his studio, painting the border of a plate in the presence of a lady and a gentleman. No clue to the real signature concealed under this monogram has as yet been obtained. The golden lustre pigment seems to have been in use here; several small plates, vases, &c., of particularly elegant design, having been observed, on which the monogram already alluded to, and which is a compound of the letters S. P. C., is also found.

MAJOLICA OF DERUTA.

The manufactory of Deruta was evidently one of the most important in respect of extent of production; in this respect it is probably as renowned as Urbino itself. This also is an ancient *fabrique*, i.e., the majority of the wares, on which many different hands were clearly employed, belong to the earliest years of the sixteenth century; it is probable, nevertheless, that the locality kept its ground as a seat of manufacture down to the end of the seventeenth century even.

* It should be noticed here, that the pieces marked with the barred circle previously referred to have also been suspected to be products of the Pirota *fabrique*.

CERAMIC ART.

The peculiarities of the Majolica of this *fabrique* are very marked, and in general easily recognizable: the ware, technically speaking, is, on the whole, inferior to that of most other manufactories; the enamel glaze has often a certain thinness and poverty, and want of lustre, very different to that found on the wares of the two localities previously described. The style of painting, which seems from first to last to have been adhered to with singular tenacity, is distinguished by a certain dryness and crudity of colour peculiar to Deruta; the paintings are generally executed with a hard, precise outline, which gives a prevalent look of antiquity to all its productions. The colouring is distinguished by a great predominance of blue, the outlines and shading being nearly all in that tint; bright copper-green is the next in quantity, and finally, a brilliant but cold and opaque yellow completes the system, the resultant effect of which is a coldness and monotony, which is impressed on nearly every piece. In spite of these drawbacks, however, this manufactory produced an infinity of wares, of an admirable style of design, many of which are characterized by special excellences, fully counterbalancing the defects alluded to. The lustre tints were extensively employed here, more especially the golden or yellow lustre, which, however, is inferior in brilliancy to that in use at Gubbio, having a peculiar greenish or brassy hue. The celebrated ruby lustre, though apparently known to at least some of the Deruta artists, seems to have been very sparingly employed.

Certain large circular salvers (*bacili*), which from their abundance have long been familiar to all collectors of Majolica, are now by common consent attributed to this *fabrique*, and are probably the work of one industrious master alone. These pieces are not easily to be described; they are, however, generally about eighteen inches in diameter, date from about 1500 to 1510, and the principal subjects are half-length bust portraits of ladies in fanciful costumes, holding scrolls or banderolles, on which are inscribed love mottoes and other sentences, within borders of scroll foliage, rayed compartments filled in with scale-work, &c. The details are outlined and shaded in dark blue, the ornaments, draperies, &c., copiously grounded or filled in with gold lustre; and the reverse of these pieces is nearly always covered with a coarse yellow enamel. No signatures have ever been observed on this last class of wares.

Passeri describes this variety with unmistakable accuracy, and attributes them to his native city of Pesaro; and until lately they were very generally assigned to that city, or with as little reason to Gubbio. It is now, however, admitted that the resemblance in style and *technique* with many undoubted pieces of the Deruta manufactory is conclusive as to their being of the latter origin.

The only artist of talent, whose name is known in connection with Deruta, was apparently a priest, signing himself "Il Frate." A splendid specimen of his work is now extant in the collection of Alexander Barker, Esq.; the subject copied from an engraving by Marc Antonio, after Raffaele, represents the nuptials of Alexander and Roxana: it is executed in the ancient manner in blue only, heightened with gold lustre. The subjects of this artist's paintings are nearly always copied from contemporary engravings. Il Frate flourished circa 1540. Many unknown monograms of this *fabrique* have been observed, evidently ranging in point of date over the entire sixteenth century; and lastly, the Kensington collection contains a rudely-painted piece, signed by a certain "Jo. Silvestro d' Angelo Trinci da Deruta," and dated 1691. Even in this the characteristic peculiarities of glaze and colour before alluded to are most distinctly visible, affording a singular instance of the extreme vitality of local styles and practices in art.

MAJOLICA OF GUBBIO.

The history of the Gubbio *fabrique* is in reality little else than that of one individual artist—the celebrated *maestro* Giorgio. This city was chiefly distinguished for its lusted wares, which were here unquestionably carried to perfection by the artist just alluded to. The earliest lusted pieces of Italian origin now extant date apparently not earlier than

CERAMIC ART.

the last quarter of the fifteenth century, and from various indications, which need not be dwelt upon, these specimens may, with great probability, be referred to the Gubbio *fabrique*. The celebrated ruby or crimson lustre, which has been generally supposed to have been the invention of Maestro Giorgio, certainly appears prior to his time on some of these early wares. As far as present observations warrant an opinion, it seems likely, indeed, that Maestro Giorgio learnt the secret of this beautiful pigment from an earlier master, whose *technique* and style of art he seems even, in the early part of his career, to have imitated. Further researches will, however, doubtless throw more light on the early chapter of the history of the art in Gubbio: with respect to Giorgio, our information is unusually extensive, although by no means without uncertainty and apparently inexplicable contradictions. Passeri, writing in the year 1756, was probably the first to notice this celebrated Ceramic artist; and to Passeri and to another Italian writer of about the same period* we owe all that is still known of him, other than the incidental illustration to be gleaned from his works themselves.

Passeri's account is briefly as follows: "The founder of that *fabrique* (Gubbio) was a noble gentleman of Pavia, named Giorgio Andreoli, who, together with Salimbene and Giovanni, his brothers, established themselves in Gubbio; and as he (Giorgio) had obtained in Pavia the highest honours, so also he obtained at Gubbio, in 1498, the right of noble citizenship, according to the register ('Libro delle Rifformanze') of that time, page 22. He was a sculptor and Majolica painter by profession, and for that reason he was well received by the Feltrian princes of that epoch, and his sons were both endowed with the highest offices which the Duke of Urbino and other Italian princes had at their disposal. This Giorgio, in 1511, executed two very fine altar-pieces in Majolica, in relief; one of the Madonna del Rosario at San Domenico, the other in the private chapel of the Bentivoglio family, in whose archives the original receipt for the payment of the same is still preserved. His ordinary occupation was to paint plates, and he had magnificent colours, all of the nature of gold (or gilding). * * * * He had the habit of writing behind his plates with the golden colour, but very badly, the year in which he executed the work, also his country, with his mark, which was M^o G^o."

Further on Passeri states that there is documentary evidence of his having been still living in 1552: unfortunately, however, it is very difficult to reconcile several points in this account with the testimony of the works themselves; and it is by no means certain that the Giorgio Andreoli of the municipal records of Gubbio, and who appears to have been the founder of the noble family of Andreoli, was one and the same person with the well-known Ceramic artist whose wares we possess; indeed, this evidently seems to have been assumed upon somewhat slender grounds. The earliest signed and dated piece of the master hitherto noted, is a beautiful plate in the South Kensington collection, dated 1518, and inscribed—

MAESTRO GIORGIO,

di Gubbio,

and the latest authenticated work is of the year 1537. A great number of pieces are still extant, ranging betwixt these two dates, those executed in the year 1526 being the most abundant. Many pieces, however, have been observed, which are undoubtedly by Giorgio, and apparently of an earlier period than the first-mentioned date; indeed, it may be assumed that his works extend as far back as 1510, if not earlier. The early wares of Giorgio are in every respect the most excellent: in his later time he evidently became a mere manufacturer, producing on a large scale, and little solicitous as to the artistic merit of his works; to the last, however, the magnificent colours and striking effect of his wares are worthy of great admiration.

* Carli, Ab. Gian. Girolamo, "Lettera sopra Giorgio Andreoli da Gubbio," &c. &c.; unpublished MS. in the Public Library of Siena, of which a transcript is in the author's possession.

CERAMIC ART.

As an artist, Giorgio is by no means equal to many of his contemporaries in other districts; the greater part of his compositions are partial copies or *pasticci* from engravings, generally accompanied with beautiful arabesque ornaments, probably of his own invention; he was, indeed, essentially an industrial or decorative artist; his works are so various, that it would be difficult to convey any adequate idea of them without numerous illustrations: they are, however, so well known, that it is scarcely necessary to dwell upon them in detail. The Manchester Exhibition contained many specimens from various collections; notably, several matchless examples in the Soulages collection. Giorgio's wares are easily to be distinguished by their marked individuality of style: the great majority of these pieces are, moreover, signed; and even when the signature is wanting, a peculiar pattern, which he nearly always employed to decorate the backs of his pieces, will generally serve to identify them: this is a peculiar isolated "sprig," or branch of scroll foliage, rudely repeated at intervals round the piece. The lustre pigments he employed are of two varieties; first, the ruby, which is of a magnificent full crimson tint, with a brilliant metallic "reflet" or iridescence; the other an iridescent golden tint, changing colour with every varying angle at which the light strikes it. Nothing can exceed the brilliancy of these lustres when they have perfectly succeeded in the fire; they are far more beautiful than those of any other artist; but there are scarcely any two specimens in which the lustres are of precisely the same tint, the process, especially in the firing, having evidently been one of great delicacy and uncertainty. In some specimens (often the most elaborately painted and costly) the lustre tints are pale and weak, doubtless from the partial evaporation of the matter in the enamel kiln.

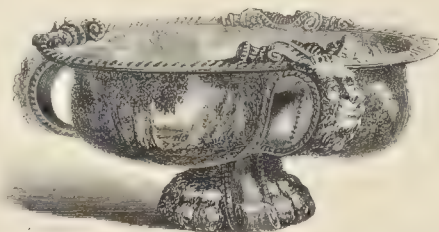
Giorgio is said to have had a son named Maestro Cencio, who carried on his father's *fabrique*; it appears certain that the technical secrets of the *maestro* were inherited by some one, who continued the same class of products, but with less success, for some years after the date of the last signed specimens of the *maestro* himself. A great number of pieces, generally plates, are extant, signed on the reverse with a large N in lustre, and in every other respect scarcely to be distinguished from the less valuable products of Giorgio himself. These have been supposed to have been the work of Cencio: it is clear, at all events, however, that the secret of the lustre pigments was most carefully guarded by its possessors at Gubbio, and that these colours were, in fact, an important local specialty, inasmuch as we find wares painted by artists known to be resident in other districts, and indeed signed with their monograms, on which Giorgio's lustres have been superadded; and these specimens have sometimes Giorgio's signature, or the monogram N, in lustre tints, added at this process: the portrait plate (see Plate III.) in the possession of S. Addington, Esq., may be adduced as of this class. It is indeed probable that Giorgio and his successor were in the regular habit of enriching the ordinary painted wares of other masters with the lustre colours; it is certain that this was the case with the products of the celebrated Urbinese artist, Francesco Xanto, the highly-esteemed lustred specimens of this master having been certainly so enriched in the Gubbio *fabrique*, and probably on Xanto's account. Fabulous sums are now paid by amateurs for fine specimens of Maestro Giorgio's Majolica. Perhaps the highest price ever paid for a single plate was given in 1856 at the sale of the collection of M. Roussel, in Paris, for a superb plate of Giorgio, representing the three Graces, from Marc Antonio's print after Raffaele: this piece realized £450 at public sale, and is now in the celebrated collection of Andrew Fountaine, Esq.

The only other name connected with the Gubbio *fabrique* is that of a *Maestro Prestino*, whose signature has been noticed on a few rare specimens of lustred ware, ranging as recently as 1550. Prestino's lustre tints are, however, much inferior to those in use by Giorgio. Betwixt 1540 and 1552, the fashion seems to have changed, and the lustred Majolica was evidently beaten out of the field by the magnificent painted wares of Urbino and Castel-Durante, where the lustre colours never were in use, and it is probable that a revulsion in

CERAMIC ART.

public taste alone caused the disuse of these celebrated pigments; the secret of the ruby lustre, however, most likely died out with the family of Giorgio; the golden tint, on the contrary, was known, though only very rarely employed, as late as the seventeenth century. There is no evidence of the Gubbio *fabrique* having produced any works of note after about 1550.

MAJOLICA OF CASTEL-DURANTE AND URBINO



Castel Durante, the design of 1530, the piece of 1530.

The manufactories of Castel-Durante and Urbino, from their contiguity and the similarity of their productions, may almost be considered as one; the former, however, was apparently the earliest established; its situation on the banks of the river Metaurus, celebrated for the excellent clay extracted from its bed, having long before the commencement of the decorative Majolica manufacture rendered it an active seat of Ceramic industry. Urbino, on the other hand, there is every reason to believe, was not famed for its Majolica until the earlier years of the sixteenth century, when the patronage of the Duke of Urbino, Guido-Baldo II., who took the art under his especial protection, soon gave it an unprecedented stimulus.

No products of either of these localities can now be recognized of an earlier date than the commencement of the sixteenth century, and they may both be particularly considered as the chief centres of the fully-developed or later Majolica wares.

More, however, is known of the history of the art in these localities than in any other. The number of artists whose practice it was to occasionally sign their works, is here somewhat considerable; and in the case of Castel-Durante, an interesting monograph by a native of the town has been published, disclosing a long list of names of *maestri* and proprietors of manufactories, who, from first to last, exercised their art in that city.*

The Majolica of Castel-Durante and Urbino is that to which the term *Raffaelle ware*, now almost disused, can with great propriety be applied, inasmuch as the works of the great Urbinese and those of his scholars have furnished a notable proportion, if not indeed the greater part, of the compositions painted on the wares. The belief which formerly obtained, that Raffaelle himself was in the habit of painting Majolica plates, is now entirely exploded; but the Ceramic artists of his native city were so deeply imbued with his genius, that they must be classed amongst his most faithful if not servile followers. A distinct style of art, as applied to Majolica, therefore, sprang up in Castel-Durante and Urbino; historical compositions, in fact pictures, now almost invariably covered the entire surface of the pieces, whilst purely ornamental decoration was a very secondary feature, being almost exclusively confined, when it does occur, to an imitation of the classical system of grotesque ornamentation, previously revived by Giovanni da Udine and Giulio Romano. (See specimens represented in Plate VII. for characteristic examples of the Urbino grotesque style of ornamentation.) The Majolica painters now, in fact, almost entirely relied on the innumerable engravings of Marc Antonio and his school for the motives of their compositions, combining or transposing, in a great

* Raffaelle, *Memorie storiche delle Maioliche lavorate in Castel-Durante*, &c.: Ferr.o, 1816.

CERAMIC ART.

variety of ingenious ways, figures or entire groups from various compositions, so as to compose *pastieri*, or fresh subjects, without any labour other than that of selection.

Guido-Baldo II., an enlightened prince, moreover, greatly aided the extension of this beautiful art in his dominions, by engaging artists of established fame to make special designs for Majolica, and by collecting together prints, drawings, pictures, &c., which were calculated to be of use to Ceramic artists. The technical resources of the art progressed with the development of artistic excellence; pieces were manufactured of a size and richness of ornamentation never before attempted, and the enamel colours, glaze, &c., attained to the highest perfection.

Two important specimens of the earlier Castel-Durante wares may be seen in a fine drug-vase in the British Museum, and its companion piece at South Kensington; the former piece is inscribed, "In bottega di Sebastiano di Marforio, in Castel-Durante, 1519." They are both admirably painted with grotesque monsters, scroll foliage, &c., in *grisaille*, on a brilliant orange ground, and the glaze and *impasto* are almost equal to those of the finest Faenza wares of the same period. Raffaele has found mention of Marforio as early as 1507, and he appears to have died about 1543. It would be useless to enumerate the long list of *maestri* given by Raffaele, since it is only in a very few instances that their works can be identified: the following artists, however, partly from their real superiority, and partly from the habit of affixing their signatures to their works, have become celebrated amongst amateurs at the present day.

The first place must be assigned to the Fontana family, one of whom, Orazio, has from his own day even always been in repute as a great industrial artist. Nicolà da Urbino, Francesco Xanto of Rovigo, Guido Durantino, Francesco Silvano, Maestro Geronimo of Urbino, Alfonzo, Francesco, and Vincenzio Patanazzi, are all known from signed specimens.

The first of the Fontana family appears to have been Nicolà, who was alive in the year 1540; this Nicolà had a son Guido, who in turn was the father of Orazio, Camillo, and another Nicolà. The father survived Orazio, and probably also Nicolà, living at least after 1571, in which year Orazio, the most celebrated of the family, died. Camillo, the second son, very likely lived much longer, and we have mention even of *his* son Guido, who died in 1605. The Fontana were undoubtedly manufacturers as well as artists; *i.e.*, they were the proprietors of "*vaserie*." An inscription on the reverse of a fine plateau in the Fountaine collection informs us that it was "fatto in Urbino in bottega di M^o Guido Fontana, Vasaro;" and a very similar inscription on the pedestal of a vase, in the collection of Alexander Barker, Esq., records that it was made in the workshop of Orazio.

It appears from a notarial document quoted by Raffaele, that Orazio worked in connection with his father up to the year 1565, at which date he separated himself from the latter, and set up a *bottega* on his own account, near to his father's establishment. There is no doubt but that a considerable proportion of the products of these manufactories is still extant, and a certain style, peculiar to the Fontana family in general, often enables the practised amateur to identify their wares. Orazio used several monograms at different periods of his career, fac-similes of which are engraved in the Appendix to the Catalogue of the Soulages collection by the author of this essay.

Specimens so marked were doubtless generally executed by his own hand; he was, however, in the habit of allowing his name to be placed on pieces of inferior merit, painted by his workmen. Orazio's genuine works are distinguished by correct drawing, and a fine style of execution, his vigorous outline rivalling that of the most masterly draftsmen of his day. The colour and enamel glaze of his pieces are superb; his scheme of colouring is characterized by a predominance of deep-toned harmonious secondary tints, his prevalent greys, rich olives, and blues, forming a striking contrast to the crude, hot colouring of the ordinary Urbinese artists. It is evident that Orazio must have been regarded, by his contemporaries even, as an artist of remarkable power. The writer is inclined to ascribe the authorship of

CERAMIC ART.

the exquisite little vase in the collection of Mark Philips, Esq., represented in Plate III., to this artist.

After the Gubbian artist Maestro Giorgio, the most familiar to us of all the Majolica painters is, perhaps, Francesco Xanto. The works of this artist are, in the first place, very numerous; and the practice which, like Giorgio, he adopted, of signing and dating nearly all his works—apparently indeed every separate piece of a service—has given him a posthumous celebrity which their absolute merit does not perhaps entirely justify. In spite of these numerous signatures, writers on Majolica had until lately promulgated the most strangely confused accounts of Xanto: this, however, need not have been the case, as a great number of his pieces reveal both his name, place of birth, and abode, substantially as follows: "Francesco Xanto Avello, of Rovigo," working at Urbino. The earliest date as yet observed on any of his works is 1531; but there are many pieces extant, undoubtedly by his hand, neither signed nor dated, which are obviously of a somewhat earlier period. The latest year, on the other hand, is 1542; but as he appears towards the end of his career to have abandoned the practice of signing, it is probable that some of his undated pieces may have been executed after 1542. Xanto very rarely, if ever, styled himself *maestro*, nor does he in any case make mention of his *bottega*, or manufactory, whilst there is no evidence of his having worked in the studio of any other person; on the other hand, however, he expressly styles himself *pittore*, or painter; thus evidently regarding his occupation as a liberal art. It is obvious, nevertheless, from the number and the nature of the pieces extant, that he must have manufactured in gross, and to a greater extent even than most of his contemporaries; by far the greater number of his works consisting of service pieces, plates, dishes, *tazze*, &c.; merely ornamental or "fancy" pieces from his hand being, on the contrary, very rare.

One of the most interesting peculiarities of his works, and which has tended more, perhaps, than anything else to place him on the same level with Maestro Giorgio in the estimation of connoisseurs, is the fact that many of his pieces are profusely enriched with metallic lustre colours, including the celebrated ruby tint; the specimens so enriched, however, form but a small per-centage of the entire number of his works extant. This class of pieces is, moreover, especially interesting, because it appears certain that the iridescent colours were not of Xanto's own production, but that, on the contrary, they were applied to his wares by Giorgio, and the supposed continuers of his establishment in Gubbio. Pieces are extant which, in addition to Xanto's own signature, nearly always written in dark blue or olive tint, are likewise signed with the monogram N of the Giorgio school, in the lustre tint; and also one specimen at least, unquestionably the work of Xanto, though without his signature, has been observed, which has been initialled by Maestro Giorgio himself. Giorgio and his successors, in fact, seem to have habitually applied their beautiful iridescent pigments to the works of other artists, either on the account of their producers, or to have purchased themselves the finished wares of their contemporaries, which, after increasing their beauty and value by their own particular process, they sold at an advanced price. The former supposition is most probably the true one. Orazio Fontana, and other artists of the Urbino school, appear also to have had recourse to Giorgio's specialty.

Xanto's works may be considered to represent perfectly the "Majoliche istoriate," and he certainly had a talent for the arrangement of his materials in composition, nearly all his subjects being *giusticci*, the various figures or groups introduced being the invention of other artists, copied with adroit variations over and over again, and made to do duty in the most widely different characters. As an original artist, if, indeed, he can be at all so considered, he is completely identified with the more mannered of the scholars of Raffaele; in his earlier pieces there are sometimes reminiscences of the formally-balanced architectonic arrangements of the previous age, the principal figures being kept in the wide border of the plate, whilst

CERAMIC ART.

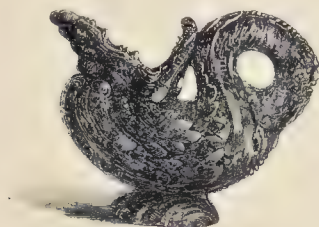
the sunk centre contains the more detailed parts of the landscape, and sometimes a shield of arms; ordinarily, however, his compositions are distributed picturesquely over the surface of the pieces, quite irrespective of the sloped or sunk portions, which are not allowed to offer any obstacle to the continuity of the subject.

His designs are generally from classical or mythological sources; Ovid, Virgil, and Trogus Pompeius having for several successive years almost exclusively furnished him with subjects. Ariosto was likewise a favourite author; and it is curious enough, that Xanto has put on record his own claims as a poet in a more enduring shape than the original work itself. In the British Museum is an extremely interesting plate, painted with a subject from a poem composed by himself in honour of Duke Francesco Maria, of Urbino; the inscription on the reverse being as follows:—

1532.
Marte tornate i ciel,
Vener contempla
Nel xiv culto del Rovere
Vittoriose, di F. X. A. R. pittor.
FRA: XANTO A. DA ROVIGO
i Urbino pi.

and the subject, which, without the inscription, might just as well have been taken for an illustration to Ovid, strongly demonstrates the mania of classicality so characteristic of the epoch and the man. Xanto's poem, unlike Giovanni Sanzio's similar eulogy of Duke Federigo, has doubtless long since perished, its only record being apparently this one frail potsherd.

Xanto's execution, although dexterous, is somewhat monotonous and mechanical. His scale of colouring is crude and positive, full of violent oppositions; the only merit—if merit it be—is that of a certain force and brightness of aspect; in every other respect his colouring is commonplace, not to say disagreeable even: blue, crude opaque yellow and orange tints, and bright verdigris-green, are the three dominant hues, and are scattered over the pieces in full unbroken masses, the yellow especially meeting the eye at the first glance.



R. D. 1000

Gothic Engr. Majolica ware, around half of the 16th century. In the collection of S. Addington, Esq.

On the whole, Xanto's wares are inferior in all technical respects of colour, glaze, &c., to the fine Castel-Durante pieces of the same period. In the unsigned pieces, before 1531, the glaze is better and more transparent, the execution more delicate, and the outline less hard and black than in the later specimens.

The colours appear to have gradually deteriorated in his latter time, especially the blue, which becomes fainter and heavier in tint. The non-lustred pieces are generally entirely unornamented on the reverse, and at best have but one or two yellow marginal lines.

The later Majolica of the Urbino school is characteristically represented in the works of the Patanazzi family, towards the end of the sixteenth century, the gradual decadence of the art becoming more and more marked in each successive year. The art, however, probably received its death-blow in Urbino, by the final extinction of the family of its great protectors, the Della Rovere, in 1631.

MAJOLICA OF PESARO.

Of the development of this art in Pesaro, in spite of the speculations and assertions of Passeri, we know but little; one very notable Ceramic artist, however, undoubtedly flourished in that city: this was Girolamo Lanfranco, who appears to have especially manufactured large vases, and other important ornamental pieces; a beautiful plate, signed by this master, is in the collection of T. C. D. Fortnum, Esq., and many magnificent cisterns, salvers, &c., are extant

(f)

CERAMIC ART.

in various collections, which may, with great probability, be referred to him. Lanfranco flourished about the middle of the sixteenth century.

MAJOLICA OF VENICE.

Venice, though not especially noted for the Ceramic manufacture, produced, nevertheless, many exquisite works. About 1540-50 a variety of Majolica, of splendid design and most masterly execution, prevailed in this celebrated metropolis of the decorative arts: the pieces are generally large salvers, painted in *grisaille*, with admirable arabesques, or compositions of grotesque ornamentation. The South Kensington Museum is particularly rich in this interesting variety; one specimen revealing the name of the artist, "Maestro Ludovico."

LATER MAJOLICA WARES.

The Majolica wares of the seventeenth century, as a rule, are scarcely worth notice; art had but little part in them. (See vase dated 1687, Plate X.) Towards the beginning of the eighteenth century, however, a partial revival took place, and one talented artist, Ferdinando Maria Campana, working at Sienna, produced an abundance of pieces, painted in a firm and masterly manner, generally after engravings or drawings of great masters. The colours employed by this artist are, however, of the commonest and least attractive kind; and his works, though often possessing great merit, are very little esteemed.

The eighteenth century Majolica wares produced in the kingdom of Naples, at Savona, and at Venice, are of little real interest; they are scarcely better in point of art than the contemporary *faïence* of Delft, Germany, or France.

Attempts to revive the manufacture of Majolica have latterly been made with success, both in Italy and England; the fac-similes or imitations of Freppa, of Florence, are now well known to connoisseurs, and more recently still the celebrated firm of Minton & Co., in this country, has entered on this branch of Ceramic art with an interest and ability which have already resulted in the production of many very remarkable works.

PERSIAN ENAMELLED WARE.

It will be convenient to take next into account a species of ware which, although of Oriental origin, was manufactured contemporaneously with the Majolica, and indeed exercised some influence on it. This is the so-called Persian ware, "*Faïence de Perse*," or Persian porcelain. The specimens of this beautiful pottery, which, during the last few years, have especially attracted the attention of collectors, and in consequence rapidly risen in pecuniary value, are all apparently found in Italy mingled with the Majolica wares. They appear to have been imported in the same manner as the Hispano-Moresco wares, doubtless principally by way of Venice; and the date of their production, from many indications, may be ascribed mainly to the second half of the sixteenth century. (See ewer in the possession of Messrs. Minton, represented in Plate VI.) This ware is totally distinct in its nature from the Majolica, being nearly allied to porcelain, and may be very aptly characterized as an intermediate link betwixt the Italian painted earthenware and the porcelain of China; indeed, its nature and appearance, as well as the geographical locality of its production—midway betwixt these widely-separated countries—render this qualification singularly just. The ware itself, although often described as earthenware or *faïence*, is in reality a species of imperfect porcelain; the *pâte*, or body, is of a highly siliceous nature, being, in fact, little better than sand bound together by a siliceous flux or frit, which, in the furnace, induces a commencement of fusion of the mass, and consequent consolidation. The colour of the body being of itself white, of course the stanniferous enamel covering was not required, and it is never found on this ware: the glaze, which is of extreme brilliancy, is analogous to that of porcelain, and is fusible at

CERAMIC ART.

a low temperature. The enamel colours are of a peculiar kind, exquisitely beautiful in tint, two colours at least being quite peculiar to this ware: these are an exquisite transparent orange-red and a fine turquoise-blue. The painted designs are of characteristic Oriental types, principally floral and geometrical patterns, with occasionally rude conventionalized representations of animals: the Persian tulip, and a variety of pink or carnation, with long serrated leaves, are of constant occurrence, and are often arranged ornamentally with great taste. On some very rare specimens a deep cupreous crimson iridescent lustre-colour has been remarked: a small bottle or ewer in the collection of John Henderson, Esq., may be specified as a beautiful example. Many imitations of these Persian wares were made in Italy in Majolica; one of these, alluded to by M. Delange in the Appendix to his translation of Passeri, bears the date 1626.

ENAMELLED EARTHENWARES OR FAÏENCES OF NEVERS, DELFT, AND ROUEN.

The technical processes of the Majolica were, at an early period, carried to other countries by Italian artists; and it seems certain that the fabrication of pottery with the stanniferous glaze was known and carried on, in almost every country in Europe, sooner or later during the sixteenth century. The most important development of it, in an artistic point of view, however, probably arose at Nevers, in France, where the art seems to have been introduced under the auspices of an Italian prince of the Gonzaga family, who married the heiress of the dukedom of Nevers in 1565. The manufactory was probably also specially encouraged by Catherine de' Medici. The rare productions of Nevers of the sixteenth and early part of the seventeenth century are close, and of course somewhat feeble, imitations of the later Italian wares. In the seventeenth and eighteenth centuries, however, the imitation of Oriental porcelain, and also original local characteristics, began to prevail. (The pilgrim's bottle, belonging to R. Napier, Esq., represented in Plate IV., is a good example of the characteristic Nevers style.)

The well-known stanniferous glazed earthenware of Delft probably owes its origin directly to Italy; it is certain, at least, that during the earliest years of the sixteenth century the Majolica art was practised at Antwerp by an artist of the *Castel-Durante fabrique*, Guido di Savino, who, with his two sons, settled there. It is fair, then, to presume that the Dutch potters derived their knowledge of the glaze and processes of painting from this source. The products of this famous Dutch pottery were mainly industrial; art had at the best very little share in it. Some of the finest specimens the *fabrique* ever produced may now be seen at Hampton Court in the large blue-and-white vases manufactured for King William III.

In the latter part of the reign of Louis XIV., Rouen, in France, became noted as a manufactory of *faïence*. Its productions have great resemblance to those of Delft; and although pieces of considerable importance as respects size are not unfrequently met with, their merit, in point of view of art, is not such as to require any particular notice.



*Pagoda for Bulbs or Flowers; old Delft ware.
From the collection of the Earl of Arundel, circa 1690.*

CERAMIC ART.

GERMAN AND FLEMISH STONEWARES, SIXTEENTH AND SEVENTEENTH CENTURIES.

We have hitherto been occupied mainly with pottery, the artistic enrichment of which has been produced by painting or surface-decoration: we have now briefly to consider a few varieties in which relief ornament is a very constant characteristic: the enamelled earthenware or stoneware of Germany, the Flemish or Dutch stoneware ("grès de Flandre"), the famous "faïence de Henri Deux," and the no less interesting pottery of Bernard Palissy, all demand some brief notice at our hands. These wares, generally speaking, may be said to differ from the Majolica and the antique pottery in one especial fact of greater hardness and compactness of substance, and come under the general category of *grès* or stoneware; they are, however, composed of simple plastic clays; this quality of hardness resulting partly from the much greater heat employed in the firing of the wares.



Green enamel on German stoneware, date not long at the end of the 16th century. In the collection of D. Davidson, Esq.

The most characteristic variety of the German enamelled pottery is that known as Nuremberg or Franconian ware. The most important specimens of this ware are to be found in the great stoves formerly in use throughout Germany: a brilliant plumbo-siliceous green glaze is a very conspicuous feature of this pottery. The service pieces, which are by no means uncommon, are, however, frequently decorated with enamels of varied colours, applied to the relief ornamentation; painting, properly so called, being very seldom seen. The majority of the specimens belong to the later years of the sixteenth century; pieces, however, have been found which evidently carry the fabrication of this pottery as far back as the second half of the fifteenth century, and the green glazed ware is probably older still.

The Flemish stoneware is so well known as to need but little description; in Plate XII., moreover, several characteristic types are represented with admirable fidelity and effect. The pieces now extant are chiefly large jugs or "cruches," "canettes" or cylindrical tankards, &c.:



Flemish stoneware, 17th century. In the possession of P. H. B. Esq.



"Apostles" Mug or Cruche, Franconian enamelled stoneware; 17th century. In the possession of C. P. Esq.

CERAMIC ART.

they are nearly always decorated in relief, by means of stamps or moulds applied to the surface of the pieces, and many of them are glazed in a manner which offers particular advantages as regards ornament in relief, inasmuch as the vitreous coating is so inappreciably thin, as in no way to interfere with the sharpness of the work. This covering, technically called by English potters a "smear," is produced as follows:—At a certain period of the firing of the ware, substances, generally common salt and minium or red lead, are thrown into the furnace, and being immediately volatilized, the fumes attach themselves to the surface of the pieces, and produce chemical combination with the silica of the body of the ware; the result being a slight superficial vitrification of the entire surface of the pieces. The greatest activity of production of the Flemish pottery was towards the end of the sixteenth century.

FRENCH SIXTEENTH CENTURY WARES.

FAÏENCES OF "HENRI DEUX" AND OF BERNARD PALISSY.

The two varieties now remaining—the *faïences* of Henri Deux and of Bernard Palissy—are of especial interest, from the fact of their being both the inventions of individual Ceramic artists. With respect to the first of these varieties, however, we are as yet entirely in the dark, not only as to the producer, but also as to the locality of its production: it has been presumed that it may have been manufactured somewhere in Touraine, the special country of the able artists issuing from the school of Fontainebleau. The ware itself, in short, affords the only evidence we possess respecting its origin: from the occurrence of the salamander, the badge or cognizance of Francis I., it is clear that the earlier pieces now extant were fabricated during his reign: the more frequent introduction, however, of the devices of Henry II., especially of the crescent adopted in honour of his mistress, Diane de Poitiers, would seem to indicate that its principal development took place during the latter reign; we may, therefore, probably fix the date of this variety of ware as betwixt about 1530 and 1560. The style of ornament displayed is, moreover, entirely in keeping with these dates; it is the pure and characteristic French Renaissance, and there is every probability that the producer was a native French artist, and not an Italian, as has been sometimes supposed: the number of pieces known to be now extant is extremely limited, perhaps in all not more than forty or fifty specimens. The plate No. IX. in this work will convey a better idea of the peculiar style displayed than any description can do; but the nature of the processes employed, as they offer points of particular interest, demand some attention. Everything denotes that the author of these pieces was originally a metal-worker, and not a Ceramic artist; and it is more than probable that they are the production of a goldsmith—one of those versatile men of genius, who, like Palissy, struck out for themselves an original specialty. The ware itself is a fine white pipe-clay, and the glaze a plumbo-vitreous one, of some brilliancy, and of a warm yellowish tint. The pieces are carefully constructed by hand, the separate parts, such as the small pilasters, masks, corbels, &c., probably moulded and afterwards completely retouched with the modelling-tool; but the most singular part is the minute arabesque decoration with which the pieces are so profusely enriched. These patterns are all produced by stamping; in some cases, bookbinders' stamps have evidently been used, and the hollow or engraved designs thus produced are filled up with a dark brown tinted clay or slip, the process and effect being very analogous to the *niello* and damascene work on metal, so much in use at the same time, and the patterns of which the designs on this pottery precisely resemble. This ware was evidently always a *poterie de luxe*, or purely artistic manufacture, and it appears to have had no sequel, that is to say, it was confined exclusively to its original inventor. It is needless to state that, from the artistic merit, and above all from the excessive rarity of the specimens, the pecuniary value of this pottery is very great.

CERAMIC ART.

The South Kensington Museum recently succeeded in procuring a fine salver—the only piece of the kind known from the collection of M. Espoulat, of Mans, and which, though like so many of the specimens, somewhat imperfect, realized the sum of £140.

The life and labours of Bernard Palissy are now well known; his romantic history has become a favourite literary theme, whilst the products of his art are so unmistakably characteristic, as to have become familiar to all frequenters of museums and salerooms. Palissy was born about the year 1509, and died, a prisoner in the Bastille in Paris, about the year 1589. He was originally brought up as a glass-painter. About 1538, after many wanderings and discursive labours, he settled in the town of Saintes, and shortly afterwards, whilst brooding over vague schemes of invention, chance threw in his way an enamelled earthenware cup of some foreign manufacture, which at once decided his vocation as a Ceramic artist. It is uncertain to what class of wares the cup belonged; most likely it was a specimen of Majolica, inasmuch as Palissy's first endeavour was to produce a white enamel or stanniferous glaze, and which, it should be noted, he never succeeded in producing. A deeply interesting, and indeed dramatic account of his trials and labours henceforth, is given in his own essay, entitled, "The Artist in Earth." Palissy was poor, and years of unaided and fruitless experiments brought him to extreme poverty; at last, however, success followed his unceasing efforts, and he ultimately seems to have succeeded in discovering for himself numerous practical contrivances, which, though probably already known in other countries, had been due to the successive efforts and ameliorations of entire generations of craftsmen; and judging from results, he appears in some of his methods and appliances to have surpassed even the art of the present day. Palissy's ware is a fine white earthenware, composed of pipe-clay, and the glaze a plumbo-vitreous one, his enamel colours being all floated or mixed with the glaze. There is nothing especially remarkable in the colours he employed; he seems never to have made use of opaque tints, and never to have actually painted any specimens, all his works being essentially in relief.

His wares may be arranged in three general divisions: first, his so-called "rustic pieces," the specimens decorated with reptiles, shells, plants, &c. (see oval dish from the Soulages collection, Plate II.); secondly, those with reliefs of figure-subjects; and thirdly, pieces decorated with purely ornamental motives. Specimens of the two latter classes are also engraved in Plate II. The first is, in all probability, the primitive variety, and from its quaintness and originality, will always probably attract the greatest share of attention. The conventionally decorated specimens, however, are those on which his claims as an artist must mainly rest.

It will not be uninteresting to describe the methods by which Palissy's "rustic" pieces were fabricated, premising, however, that the principal difficulties he had to contend with were not in the moulding or fabrication of the pieces from the clay, but in their successful firing, and in the beauty and perfection of the enamels, in which latter respect, technically speaking, Palissy's greatest excellence was displayed. We learn from a contemporary manuscript, that the method of forming the "rustic" pieces was as follows: first, a tin plate was prepared of the exact shape and size of the dish to be made, and on this the natural leaves, fibres, pebbles, shells, &c., were fastened in the required positions with Venice turpentine; the fishes, reptiles, insects, &c. (or more probably casts of them), were also fastened down with wires and other contrivances, and the whole details carefully arranged, so as to be an exact type or model of the piece to be manufactured. On the original thus disposed a coat of fine plaster was poured, which, when disengaged, formed a hollow mould. In this mould the pieces were afterwards formed by the moist clay being pressed into the cavities; thus again producing an exact repetition in clay of the original model.

The lizards, snakes, frogs, &c., so conspicuous for their lively attitudes, were, in all probability, moulded from the living animals, which, when stupefied by exposure to the fumes of

CERAMIC ART.

some narcotic, remained rigidly fixed in their momentary attitudes for a sufficient length of time to admit of a mould being taken from them in plaster; casts from these, as we have said, being fixed down to the tin plate instead of the real animals.

The specimens of Palissy ware now met with, it should be observed, are not all from the hand of the master, inferior imitations of his wares having been evidently manufactured long after his death by his descendants and imitators. Very recently also modern imitations of his wares have been produced in great numbers, both in France and England; and it is now often not an easy matter to decide on the genuineness of specimens purporting to be ancient.

PORCELAIN.

INTRODUCTION.

Porcelain differs not less in appearance than in actual composition from all the wares hitherto described. All the ancient and mediæval potteries were formed of simple clays; porcelain, on the other hand, may be said to be an artificial compound, the result of substances chemically combined by the action of heat; it is, in reality, an intermediate material betwixt earthenware and glass, being semi-opaque, and of a more or less vitreous nature. Technically speaking, porcelain is classed into two divisions; viz., the hard and soft bodies (*pâte dure* and *pâte tendre*). The hard porcelains are composed of two natural minerals,—felspar and China clay, a species of decomposed granite: this clay is really harder and more compact, requiring a greater heat in the firing of the ware, and a glaze of a harder and less fusible character than the other variety. The soft porcelains differ greatly in their specific composition, almost every distinct manufactory having had its own special receipts. The old Sèvres porcelain, or *pâte tendre*, which may be taken as the most perfect type, was a composition of various artificial or chemical substances, approaching, in fact, very nearly to a glass: the body itself was much more tender than that of the previous variety, and the glaze, fusible at a much lower temperature, to a certain extent became incorporated with the ware, giving a peculiar depth and richness of effect wanting to the hard porcelain, in which the glaze obviously rests entirely on the surface. Many varieties of porcelain have been fabricated of a nature intermediate betwixt these extremes, that is to say, uniting the two processes; it is not, however, here the place to go further into the technical part of our subject. The hard porcelain is, in an economical point of view, the more perfect product, but for purposes of art the soft body is by far the finer vehicle.

As the porcelain body itself is always of a brilliant white colour, affording a naturally suggestive surface for the reception of colour, it is here that, for the first time, the real beauty, extent of range, and variety of enamel pigments are displayed.

Unfortunately for art, however, the manufacture of porcelain in Europe arose in a period of decadence; and it has, perhaps, not even yet shaken off the trammels which, for the last century and a half, have confined this most enduring and perfect vehicle of pictorial art to the limited province of the manufacturer.

CERAMIC ART.

ORIENTAL PORCELAIN—CHINA AND JAPAN.



Group of Oriental Porcelain. The three specimens in the collection of the Queen, the Vic-roy of Cochin, the Rev. — Tilson, and J. P. Fischer, Esq.

To China belongs the undoubted honour of having originated the manufacture of porcelain, but we have no precise data by which to determine the actual epoch of its invention. The Chinese themselves carry the manufacture back to a fabulous antiquity; it seems almost certain, however, that it is at least as old as the Christian era, and it evidently early attained to great technical and artistic perfection. The Japanese also were doubtless acquainted with the art at a very early period. It is uncertain whether porcelain was known in ancient

Europe; no vestiges of it have ever been found amongst Greek or Roman remains, and the small bottles found in some ancient Egyptian sepulchres are proved to have been introduced in modern times. It is certain, however, that early in the Middle Ages, Oriental porcelain found its way to the various European countries, and was soon well known and valued as a most precious Eastern product. It appears, however, to have become, comparatively speaking, a common importation during the seventeenth century only; and it was not till towards the end of the century that attempts were made to fabricate porcelain in Europe; soon, however, this endeavour became almost a mania, and in nearly every country of Europe ingenious inventors set themselves to work to solve the problem. It is generally agreed, that the first true hard porcelain was produced at Meissen, near Dresden, by the alchemists Bottcher and Tschirnhaus, working in the service of



Coffee pot, in polished red stoneware, Oriental style, an early specimen of Bottcher's pottery; about 1700. The collection of the Rev. — Tilson, and J. P. Fischer, Esq.

CERAMIC ART.

Augustus II., Elector of Saxony; and the manufacture of the soft or artificial variety was probably achieved even earlier at St. Cloud in France, and Chelsea or Fulham in England, whilst it seems not unlikely that some of the Italian manufactories were founded about the same time; there is, however, a great lack of precise information on the earliest steps in the manufacture of porcelain in Europe, and an interesting field is still open for research in that direction.

The infinite variety of Chinese and Japanese porcelain wares precludes any attempt to describe individual specimens; and the well-known permanency of the motives or patterns in all Oriental art renders it very difficult even to guess at the age of the specimens; it is evident, however, that favourite styles succeeded each other from time to time, immense numbers of specimens of precisely the same patterns having been manufactured. Some of the blue-and-white, and the old crackle varieties, are certainly amongst the most ancient; but even here appearances of antiquity are not always to be relied on, as it is certain that imitations of the "archaic" varieties have been constantly manufactured at more recent periods in order to gratify the antiquarian tastes of the Chinese themselves, who, according to all accounts, well merit the title of a nation of *virtuosi*. Certain varieties of Chinese porcelain have perhaps surpassed in beauty and technical perfection all analogous European wares; and, generally speaking, the true principles of decorative art are more consistently adhered to. Everything in Chinese Ceramic art is conventionalized, literal imitation being, indeed, unknown in their art; but in the treatment of natural types as motives of ornament, especially of flowers and foliage, conventionalized as they are, the taste displayed in many specimens is exquisite; nothing, for instance, can possibly be more beautiful than the well-known egg-shell plates or saucers, painted with bouquets of natural flowers surrounded with borders of geometrical ornamentation, rivalling in delicacy and minuteness of execution those of the early Mediæval illuminations, the reverses ground with the splendid ruby enamel. A series of these specimens—the *ne plus ultra* of Chinese Ceramic art—were contributed to the Manchester Exhibition from the South Kensington Museum, by which establishment they were obtained from the Bernal collection. Many of the vases, ground in uniform colours, are likewise unapproachable in splendour of tint and perfection of glaze: of late years specimens of this kind, particularly of the fine turquoise-blue, blood-red, apple-green, black, and imperial yellow varieties, have realized very high prices, their effect as decorative objects justly causing them to be regarded as the finest possible accompaniments to costly furniture.

GERMAN PORCELAIN—DRESDEN.

The porcelain of the royal manufactory of Meissen (Dresden), and indeed that of perhaps all the other German manufactories, is of the hard variety. During nearly the entire course of the last century this famous *fabrique* continued in full activity, and produced wares of great artistic excellence; from the beginning of the present century, however, the manufacture has gradually declined, and at present it lingers on, relying solely on its past celebrity. It seems probable that it was at Dresden, and by Böttcher, that the problem of the application of gold to the decoration of pottery was first satisfactorily solved, and down to a late period, even, the perfection of the gilding in the German porcelain is very remarkable. (See exquisite examples of gilding in the two Vienna plates, represented in Plates XIII. and XVI.)

The style displayed in all the eighteenth-century German wares is notably characteristic of the country and epoch; the general effect is cold and somewhat crude, partly from the natural hardness and cool tint of the body and glaze, and partly from the prevalent habit of executing the decoration directly on the white ground. There is, in this respect, a remarkable difference from the contemporary French porcelain, which, though more beautiful in the white even, was nearly always made a vehicle of rich and vivid colour.

(h)

CERAMIC ART.

In respect of form, nothing can be further removed from the true principles of Ceramic art than the majority of the shapes of German porcelain; every vice and extravagance of the so-called "rococo" style, which attained to its fullest absurdity in Germany, is to be found in porcelain. Turning on the wheel was almost disregarded; every possible variety of grotesque, angular, and contorted shapes, was affected, with a laborious yearning after novelty, which, in most cases, resulted in mere ugliness. Relief ornamentation is very prevalent, and was perhaps even especially affected as serving to display to advantage the practice of gilding, or picking out the details in gold.



Soup-tière, old Dresden porcelain; date first half of 18th century. In the possession of the Hon. Ashley Ponsonby.

In painted decoration, however, it must be confessed that the German artists often found out styles and modes of execution perfectly in accordance with the vehicle. Flower-painting attained to great excellence, and a spirited and highly decorative style of execution, which has perhaps never been surpassed, became a familiar characteristic of the school. It is somewhat singular, however, that an artist of another nationality should have been the principal, and almost unique, model for the more important painting of figure-subjects; and yet to the original and seductive genius of Watteau the higher art displayed in the porcelain-painting of Germany, and of Dresden in particular as its principal place of development, owes its peculiar style.

SOFT PÂTE PORCELAIN. FRENCH SÈVRES.

From the hard-bodied porcelains of Germany we must turn to the very different wares of France and England, in both of which countries the soft *pâte* has been preferred, as at any rate the more favourable vehicle for art. The great national manufactory of Sèvres, in France—still flourishing—would in every respect deserve a lengthened notice, but our limits will only allow us to dwell on general characteristics.

The Sèvres manufactory was the continuation of a *fabrique* previously located at Vincennes, and which probably succeeded still older establishments at Chantilly and St. Cloud. The manufactory at St. Cloud seems to have been carried on for many years as a private undertaking, the technical processes being guarded with much jealousy. About 1725 the manufacture of porcelain in France seems to have been patronized by a then minister of state, who obtained important privileges for a company which was established by royal permission

CERAMIC ART.

in the Château de Vincennes. This latter *fabrique* progressed and prospered till 1753, when the king, Louis XV., took a direct share in the establishment, and granted it the title of a royal manufactory; and a large edifice, which still exists, was thereupon erected at Sèvres, to which the manufactory was removed in 1756.

In the year 1753 commenced the usage of dating all the pieces produced at this royal manufactory, the letter A being employed to indicate the last-mentioned year, and the practice continued till 1793, the letters of the alphabet being doubled when in 1778 the first series came to an end. The hard *pâte*, however, had ever been deemed a desideratum at Sèvres, and when, in 1765, the Kaolin quarries of St. Yriex were discovered, the manufacture of hard porcelain commenced, and was continued simultaneously with the soft variety, till in the earliest years of the present century the latter was finally abandoned.

The splendid products of the old Sèvres manufactory—the *pâte tendre*—are undoubtedly the triumphs of the porcelain *fabrique*; and the prices now paid by collectors for fine pieces of this ware, although seemingly extravagant, are warranted by their immense superiority over every other kind of porcelain (see specimen represented in Plate XIV.); the abandonment, indeed, of the exquisite soft *pâte* at Sèvres for decorative products, in favour of the far less beautiful hard porcelain, would be inexplicable but for the total change in art, brought about at the period of the Great Revolution mainly by David and his school. The revulsion from the exuberant ornate style of the Louis XV. and XVI. epoch to the severe pseudo-classicality of the Revolution, however, is sufficient to account for the substitution of the colder and essentially economic vehicle.

The artistic decoration of the Sèvres porcelain would furnish an appropriate theme for lengthened disquisition; it is often frankly entitled to the qualification of fine art, and the beauty of the glaze and the enamel colours combine to render it unquestionably the most perfect art porcelain ever produced.

ENGLISH PORCELAIN. —CHELSEA, WORCESTER, &c.



old Wedgwood ware. Vase in the collection of J. Mayer, Esq.

The most characteristic English porcelains, in point of view of art, are those of Chelsea and Worcester; both in their nature artificial soft bodies. The former manufactory was probably originated in the latest years of the seventeenth or early in the eighteenth century, and its finest productions were given to the world during the first half of the century. The Worcester *fabrique* became celebrated early in the second half of the eighteenth century, and still subsists. Although inferior to the finest porcelain of Sèvres, the best specimens of the Chelsea ware are works of great Ceramic excellence; the style of art, though somewhat homely, was distinguished by a playful, genial spirit, often rising to real excellence. (See Plate XV.) In the quality of colour, the Chelsea ware is only surpassed by that of Sèvres, and the beautiful white tint of the body, and fine quality of the glaze and *impasto* of the painted surface, place it in these respects far above any German porcelain. These qualities, seconded by the rarity of really fine specimens, have raised this ware to a degree of estimation which manifests itself in the inordinate prices it commands.

On the admirable products of the Wedgwood pottery

CERAMIC ART.

we have here no space to dilate; many beautiful specimens were contributed to the Manchester Exhibition. The history of this ware, however,—the first production of which is so near to our own times,—is, besides, familiar to every one.

The porcelains of Italy and Spain—of Capo di Monte (see Plate XVII.), La Doccia, and Venice, in the former country, and of Buenretiro in Spain—are treated of in detail in Mr. Marryatt's excellent work on pottery, to which the reader is referred for further information.

J. C. ROBINSON, F.S.A.,

Curator of the Museum and Library of Art at South Kensington.



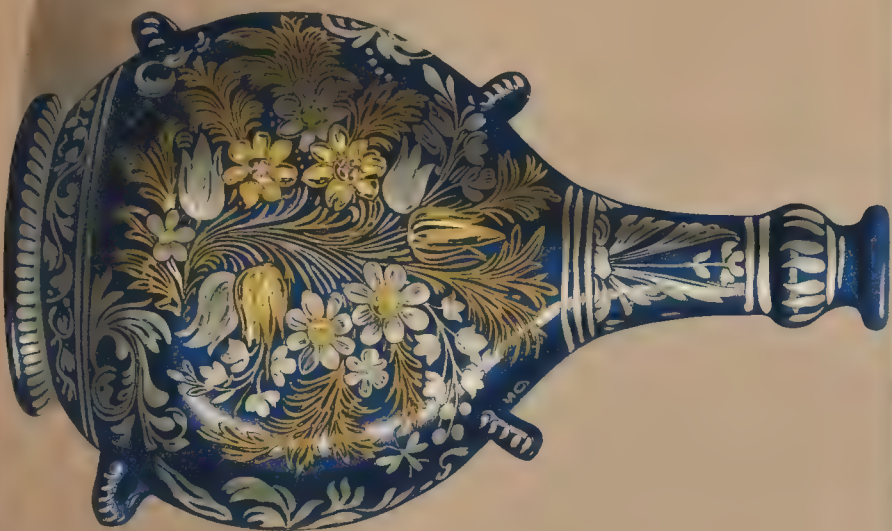








A PRESENTATION PLATE ITALIAN EARTHENWARE (16TH CENTURY) THE PROPERTY OF S. A. JINGTON ESQ.^R
 A VASE ITALIAN EARTHENWARE (16TH CENTURY) MARK PHILLIPS, ESQ.^R



1. A PERSIAN FAIENCE EWER, THE PROPERTY OF MESSRS MINTON
 2. A PILGRIM BOTTLE, NEVERS FAIENCE, THE PROPERTY OF R. NAPIER, ESQ.

From the collection of the

British Museum

Vol. I. Pl. 1. 1. 1.





F. Bedford lith

J. R. Waring, Director

1871





MAJOLICA PLATES, ORNAMENTAL PATTERNS (16TH CENTY)

THE FINE ARTS OF THE SOUTH, SOUTH OF THE ATLANTIC



PLATE 1. THE DISCOVERY OF THE BODILY FORM OF THE GODS.















F. Bedford, 1840

J. B. Waring Drexel

1840-1841

A VASE IN URBINO WARE
THE PROPERTY OF MESSRS HEWITT LONDON



CH. KAMI. JPT



17

Handwritten: *Handwritten: 1871*

2 THE PROPERTY OF O COOPE, ESQ^R

Phyllanthus



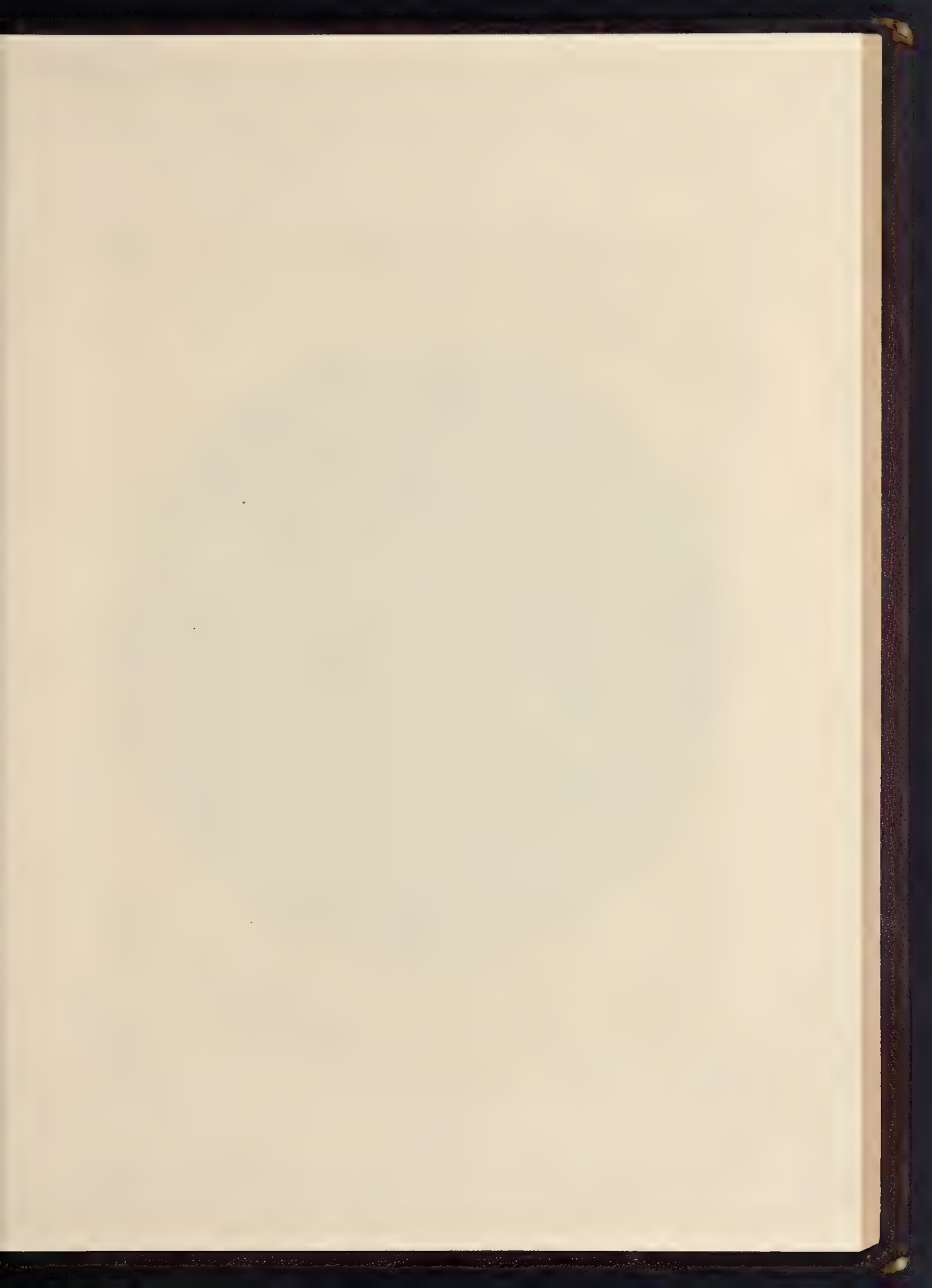


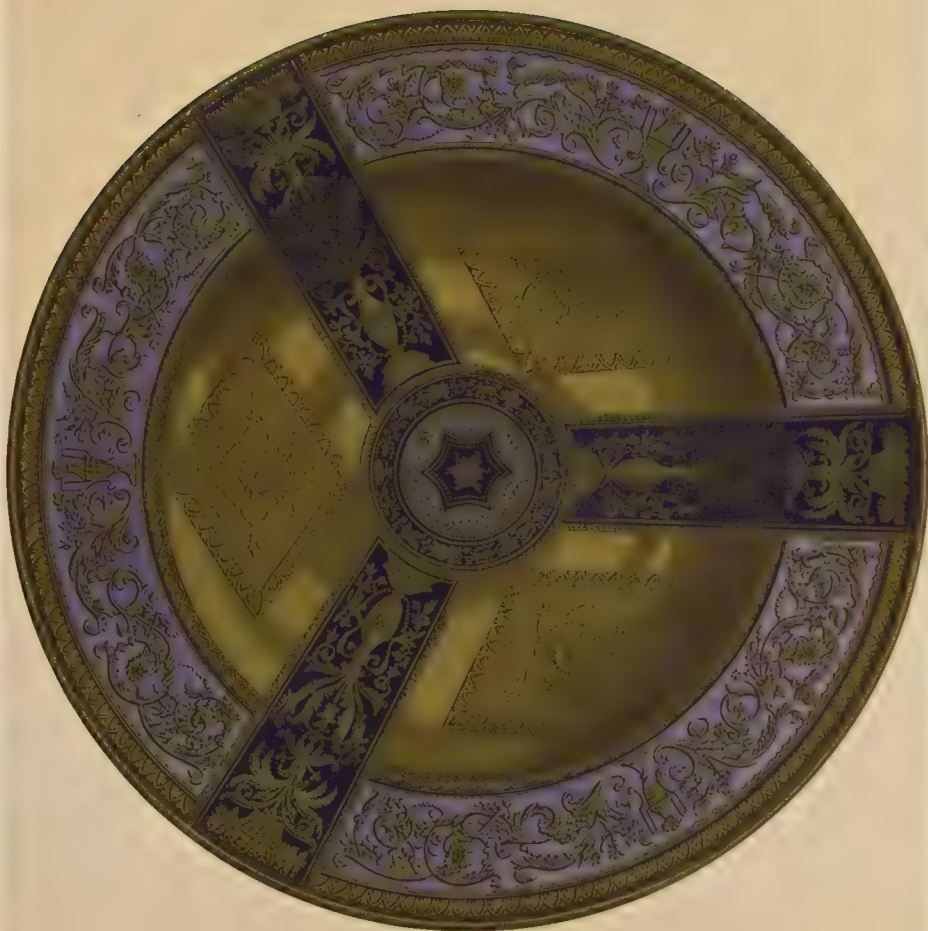
F. de Heerd 1 et 2 et 3

B. Waring, 1 et 2

F. de Heerd, 1 et 2 et 3 et 4

1. A GRES DE FLANDRES JUG, THE PROPERTY OF R NAPIER, ESQ.
- 2 & 4, CANETTES, FLEMISH STONEWARE, 16TH CENTURY J G PFISTER ESQ.
3. A GRES DE FLANDRES EWER, ... THE EARL OF CADOGAN





VIENNA PORCELAIN PLATE FROM THE COLLECTION OF H. G. BOHN ESQ.





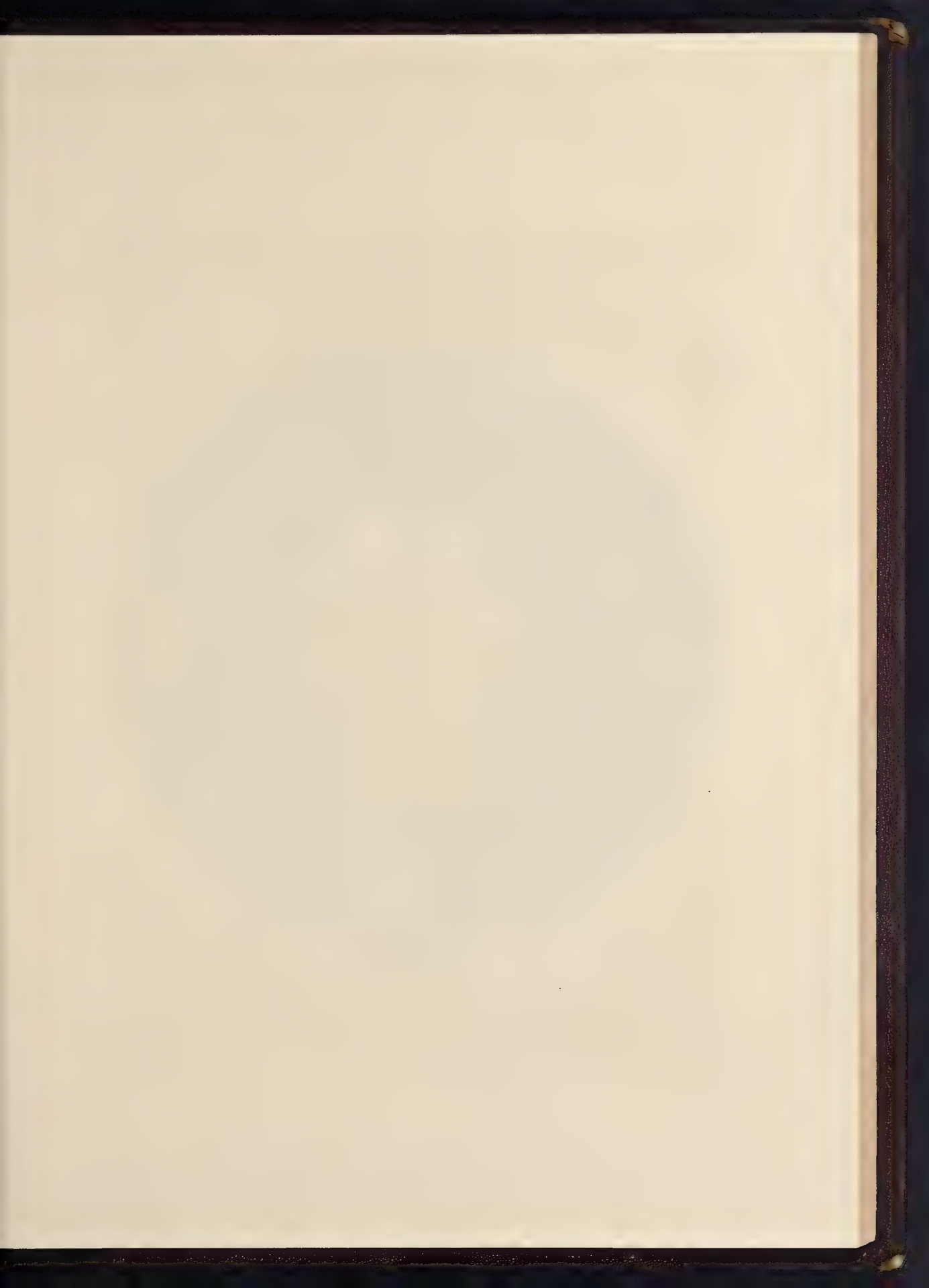
1. 2 SEVRES PORCELAIN, THE PROPERTY OF HER MAJESTY.





J. P. Waring Direct

WORCESTER PORCELAIN,





1. 1. 1. 1.

B. Waring, Drexler

1.

A VIENNA PORCELAIN PLATE FROM THE COLLECTION OF J. ADDINGTON, ESQ.





A CAPO DI MONTE GROUP, (18th CENTURY.)

THE PROPERTY OF GEN^l THE HON^{ble} E. LYGON

VITREOUS ART.

BY AUGUSTUS W. FRANKS, M.A., DIR. S.A.

THE section of ornamental art, which forms the subject of this notice, may be divided into two heads—GLASS and ENAMEL: in both the same substance is employed, viz., a mixture of siliceous and alkali, coloured by various metallic oxides, and rendered either transparent or opaque, according to the purposes to which it is to be applied. By GLASS we mean the vitreous substance employed independently, so as to rely on its own consistency and brilliancy for form and effect; by ENAMEL, the same substance applied to some other material, to which it is made to adhere *by heat*, and on which it depends for support. Under the latter head we might include enamelled pottery and porcelain; but those manufactures involve technical peculiarities that connect them more closely with other branches of art, and it is usual to restrict the name of *enamels* to works in metal, to which the vitreous matter is fixed by heat.

GLASS.

1. ANCIENT MANUFACTURE.

The manufacture of glass appears to be of great antiquity, and its origin is lost in the obscurity of early history. Pliny* and other ancient authors tell us that the discovery was due to certain Phœnician merchants, who, returning in a ship to Syria with a cargo of natron or soda, were obliged by stress of weather to land on a sandy beach under Mount Carmel. For want of stones, they rested their cooking-pots on blocks of natron, and the heat of the fire causing the alkali to form a flux for the siliceous sand, glass was produced.

Though in itself improbable, this legend is so far valuable as it shows that in Pliny's time the Phœnicians were reputed to be the earliest makers of glass. We might view the story another way, and infer from it that the art of glass-making, as well as natron, was introduced into Phœnicia from Egypt, where that substance has long abounded.† At any rate, Sidon acquired considerable celebrity for her glass wares. Pliny calls her "Artifex Vitri,"‡ and tells us that the Sidonians obtained the sand employed in the manufacture from a small spot, not more than fifty paces wide, at the mouth of the river Belus, whose sluggish stream brought down from Mount Carmel an accumulation of sand and clay, which was purified by the action of the sea. This small spot, he says, has sufficed to produce glass for many centuries.§ A similar account is given by Tacitus;|| and in later times the Venetians are said to have imported sand from that coast to make their clearest glass.

* Lib. xxxvi. 26.

† Natron was used in Syria in making soap.—See Jeremiah, ii. 22.

‡ Lib. v. 76.

§ Lib. xxxvi. 65.

|| Hist. v. 7. See also Josephus, Bell. Jud. ii. 10; Strabo, xvi. 2, 25. The spot is also alluded to by Geoffrey de Vinsauf, in his Itinerary of Richard I. (A.D. 1189), book i. c. 32; and in Sir John Maundeville's Travels (1322), who says, "men comen fro fer watre by shippes, and be loude with cartes, to fetchen of that gravelle."

VITREOUS ART.

After mentioning the various modes in which glass is fashioned by blowing, by polishing on the lathe, and by chiselling like silver, Pliny tells us that Sidon was formerly renowned for its skill in all these operations, and had even invented glass *specula*. The colossal emeralds spoken of by ancient authors must have been imitations in glass of the precious stone, and were probably made in Phœnicia. Such are the emerald *stele* or column which Herodotus saw in the temple of Hercules at Tyre,* and the two immense columns at Aradus, mentioned in the Clementine Recognitions as having been visited by St. Peter.†

It is not unlikely that the Sidonian workshops produced the glass beads which are found in various parts of Europe, and may have been used by the Phœnicians to barter with the natives for tin, amber, and gold. To the same origin may be ascribed the beautiful little vases that are discovered in tombs in Asia Minor, Greece and its islands, North Africa, Italy, and Sardinia. They are usually in the form of either *amphoræ* or *alabastra*. The body is of a deep transparent blue, round the upper part of which are bands of zigzag lines in yellow, white, and a pale turquoise-colour. Occasionally the vase is amber-coloured, deep green, or opaque white, the tints of the ornamental bands varying accordingly, so as to produce a pleasing contrast. From the objects with which they are found, it is probable that they are not anterior to the third or fourth century before Christ. In the Hertz collection, exhibited at Manchester by Mr. Mayer, might be noticed several interesting and characteristic specimens of this glass.

That there was a manufactory of glass at Sidon as late as the Antonines, is shown by the handles of small glass cups, stamped with Greek and Latin inscriptions, recording apparently the name of a Sidonian maker, Artas.

Assyria seems to have possessed glass-makers; for although the greater part of the fragments discovered in that country by Mr. Layard may belong to a comparatively late date, — perhaps to the Roman colony Niniva Claudiopolis, — some of the vases found in the North-west Palace at Nimroud are of great antiquity. One of these, a transparent greenish vase, is preserved in the British Museum; on one side of it is engraved a lion followed by a line of cuneiform characters,‡ in which we have the name of Sargon, king of Assyria, who is considered to have reigned in B.C. 722. Fragments were also discovered of coloured glass of various kinds, showing an acquaintance with chemical science which we might expect to find in a people so closely connected with Egypt and Phœnicia as were the Assyrians.

It is to Egypt, however, that we must look for the earliest evidence of glass-making. The processes of blowing glass are represented in the paintings of the tombs at Beni Hassan, which are considered to have been executed at least 2,000 years before Christ; and a glass bead has been preserved on which is engraved the name of a Pharaoh who is supposed to have reigned 1,450 years before the Christian era.§ One of the applications of glass was to form hieroglyphics to inlay in wood or metal: there is a remarkable instance of of such work in the Turin Museum,|| where the small glass objects are coloured so as to represent the figures in their proper tints. Under the Ptolemies the Egyptians attained a rare perfection in mosaic or *millefiori* glass. This was formed by arranging into the requisite patterns slender filaments of glass of several colours, which were then fused so as to cohere; and the rod thus formed was probably heated and drawn out, so as to render the filaments still more minute. The result was, that every transverse section of the block or rod was a picture of various colours, and of the same pattern. A most remarkable specimen of this kind is in the British Museum; it is a quadrangular piece of pale lilac

* Herodotus, ii. 44.

† Recog. Clement. vii. 12.

‡ This vase is engraved in Layard's "Nineveh and Babylon," p. 197.

§ Wilkinson, "Egyptians," iii. pp. 89, 90.

|| Occurri, "Catalogo dei Monumenti Egizii del Museo di Torino," Sala di Mezzo Giorno, No. 40.

VITREOUS ART.

opaque glass, $\frac{1}{10}$ of an inch square, in the centre of which is a representation of a human-headed hawk with long drooping wings, the feathers of which are delineated with great delicacy.

The workshops of Egypt do not appear to have been disturbed by the Roman conquest of the country; on the contrary, a large demand was created by it for their wares. Strabo tells us that there was a kind of earth found near Alexandria which was indispensable in making glass of a fine quality.* Glass-blowing is mentioned by Hadrian in a letter to the consul Licinianus, as one of the principal manufactures of Alexandria; he sends his correspondent some valuable cups, which he terms *άλάσσοντες*, "opalescent," and which had been given to him by an Egyptian priest.† It has been conjectured that these vases may have been of glass. The emperor Aurelian directed that the tribute paid by Egypt should consist of glass, paper (papyrus), and linen, the three staple products of the country.‡ Martial thus alludes to the importation of glass from Egypt:—

"Cum tibi Nilivus portet crystallæ cataplas,
Accipe de Circo pocula Flaminio.
Nullum sollicitant hæc, Flacce, toreumata furem,
Et nimium calidis non vitiantur aquis." §

We may probably refer to the manufactories of Egypt the glass bowls and saucers of variegated colours which are occasionally met with in Roman tombs, and are imitations of various precious materials, possibly false murrhine. Several specimens of this workmanship are to be found in the Hertz collection; one of them, a bottle of great rarity, being green and white, with patches of gold. Another is a saucer of clear glass containing spirals of opaque white threads, a style of ornament which may have suggested the Venetian filigree. In the Museum of Practical Geology is a large bowl which was found in a Roman tomb at Nismes; the pattern is an imitation of Madrepore; the ground, a delicate rose-colour, evidently made with gold, and showing that Kunckel was not the first to employ that metal in colouring glass.

The Egyptians, besides making coloured vases, appear to have cut glass in various ways; a fact noticed by Martial in an epigram entitled *Calices*, in which he alludes to the difficulty of working them.

"Aspicis ingenium Nili, quibus addere plura
Dum cupit, ali quoties perdidit auctor opus."]

The Romans, who commenced by importing glass from Egypt, probably afterwards introduced workmen from that country. At any rate, there must have been numerous workshops in the capital, as we read that Alexander Severus levied a very productive tax on the glass-works.¶ We may form some idea of the various colours made at this time, from the account given by Pliny, who tells us of a black glass, an imitation of obsidian; an opaque red, called *hæmatinum*; opaque white; and imitations of the precious material called murrhine, as well as of the jacinth, the sapphire, and other stones. The sort principally esteemed was the clear white glass, like crystal.** He mentions also, that glass had superseded the use of gold and silver for drinking-vessels, but that the chief defect was its tendency to crack if hot liquid were suddenly poured into it.††

With regard to the mode of ornamenting the glass, the same author speaks of three different processes:—*Aliud flatu figuratur*; meaning that it is formed by blowing into a

* Strabo, xvi. 2, 25.

† Vopiscus, "Vita Saturnini."

‡ Vopiscus, "Vita Aureliani."

§ Martial, xii. 75. Some have supposed that the cups made in the Flaminian Circus at Rome were glass. It seems more probable, from the context, that they were earthenware.

¶ Martial, xiv. 115.

¶ Lampridius, "Vita Alex. Severi."

** Pliny.

†† This is alluded to in Martial, xiv. 94:—

"Non sumus audacis plebeia toreumata vitri,
Nostra nec ardenti gemma foritur aqua."

VITREOUS ART.

mould or otherwise: *aliud torna testur*; that is, polished and smoothed on the lathe, both inside and out, as may be seen by various examples still remaining: *aliud argenti modo calatur*; that is, cut in bas-relief, like the Portland vase and other similar specimens.

Glass was also extensively employed in making imitations of gems and copies of cameos, for people who could not afford to possess the originals.* The perfection to which the manufacture of false gems was carried is shown by the story of the merchant who cheated with them the Empress Salonina, wife of Gallienus.† The employment of it for other trivial objects, such as knuckle-bones, dice, and counters, is frequently alluded to by classical authors.‡

Glass was also much used in mosaic-work, being more brilliant than stone or marble; and as slabs for lining the walls of baths and other rooms. It is stated by Pliny to have been first so employed in the amphitheatre of Scæurus, built B.C. 58.§ To such an extent had this style of decoration been carried, that Seneca complains that in his day a man thought himself to be mean and poor if his bath were not lined with glass.||

It has been long questioned whether the Romans were acquainted with the use of glass for windows. The fact has, however, been placed beyond doubt by the discovery of several panes *in situ* at Pompeii, and even in England fragments have been found which must have been applied to such a purpose. The glass seems to have been of a bluish white, and moreover, to have been cast like plate-glass. It might even be fairly inferred, from passages in various authors, that the Romans had greenhouses, or at any rate frames for forcing fruit, made of glass.

The same material was employed for sepulchral urns, generally of a globular form with a conical cover and handles at the sides. The famous Portland vase was found in the sarcophagus of Alexander Severus, and is supposed to have contained the ashes of his mother, Mammea.

At a later period of the Empire, several elaborate modes of working glass were either invented or more frequently employed: one of these was engraving in intaglio, on the outside of shallow bowls or basins of very white glass, various subjects; such as views of buildings, gladiatorial fights, with inscriptions, &c.: all these specimens are executed in a style which fixes their date to about the age of Constantine.

Another style of work was covering vessels with a delicate network about a quarter of an inch from the surface, and connected with it by slender supports. The labour of this work is evident when we consider that the network must have been, in a great measure, hollowed out with a tool or the wheel. It is possible that this class of vases may have been the *diatreta* alluded to by authors. A cup discovered near Strasburg¶ has round the rim the name of the Emperor Maximianus, which fixes its date between A.D. 286—310; another from Novara is in the Trivulzi collection at Milan;** but one of the finest specimens is a cylindrical *situla* or bucket in the treasury of St. Mark, Venice. It is of greenish glass; round the upper part is a lion-hunt, in relief, in some parts completely undercut, the remainder of the vessel being covered with the usual network.

One of the most remarkable specimens of late Roman glass is a goblet belonging to Baron Lionel Rothschild. It is of an opaque greenish hue on the exterior, but, by transmitted light, of a deep red; the colouring matter being probably oxide of copper, which has not reached the state in which it forms ruby glass.†† On the outside, in very

* This use of glass prevailed at Athens as early as Ol. 95, as we learn from Böekh, "Corpus Inscr." n. 150.

† Trebonius Pollio, "Vita Gallieni."

‡ See Martial, vii. 71; xiv. 20.

§ Pliny, xxxvi. 514.

|| Seneca, Epist. 86. It is probably to this that Statius alludes:—

"Effulgent cameræ vario fastigia vitro."

¶ Engraved in "Mémoires de la Société des Antiquaires de France," tom. xvi. pl. 1.

** Winckelman, "Storia delle Arti," i. p. 42.

†† An engraving of this cup will be found in De la Motte's "Choice Examples of Art Workmanship." Cundall, 1851.

VITREOUS ART.

high relief, are figures of Bacchus with vines and panthers; some portions being hollow from within, others fixed on the exterior of the vase. It reminds us of the description of a drinking-cup mentioned in the romance of "Leucippe and Clitophon," by Achilles Tatius, a writer who is supposed to have lived in the fifth century after Christ. The cup is described as belonging to Hippias of Tyre, who pours libations from it on the feast of Bacchus. All round the body of the vase were vines, from which hung bunches of grapes, appearing unripe while it was empty, but when wine was poured in, they seemed to ripen: in the midst of them was Bacchus tending the vines.

We must not omit to notice the curious glass disks which are found in the Catacombs, where they were fixed into the mortar of the tombs. They are ornamented with figures and inscriptions executed in gold leaf by attaching the metal to a piece of glass, scratching away the portions not required, and then coating it with a thin film of very transparent glass, which has preserved the delicate designs from injury, and thus affords most valuable information as to early Christian iconography.

2. BYZANTINE GLASS.

We might naturally expect that, under the Eastern emperors, the luxurious Byzantines would continue the manufacture of glass, and that it would become of a highly ornamental character. Unfortunately we have little left to enable us to judge how far they succeeded.

Theophilus, in his "*Diversarum Artium Schedula*,"* after giving instructions for blowing plain glass vases with handles, and flasks with long necks, which appear to have been the only vessels of glass made in his time in the West, teaches the mode of ornamenting vessels then practised by the Greeks. These people, he tells us, made glass cups out of the cubes of ancient mosaic-work—of purple, pale sapphire, and other colours, which they ornamented by fixing on them gold leaf cut into the forms of men, birds, or beasts, over which they threw a film of very fusible glass. They also decorated some vessels still more elaborately by taking white, red, and green enamel, with which, after fixing the gold ornaments, they painted flowers, scrolls, and other small patterns, and then vitrified the colours by baking. They also ornamented some of the coloured vessels with threads of opaque white glass.

The only specimen of enamelled glass which can, with any certainty, be ascribed to a Byzantine origin, is a small vase in the treasury of St. Mark, at Venice. It is of a broad globular form with two handles, and of dark-brown glass, nearly opaque; the ornaments are executed in gold, and in pink, red, and green enamels; they consist of large circles inclosing figures of Mercury and other classical personages, executed in a thoroughly Byzantine style. On the margin are imitations of Oriental inscriptions.†

3. ORIENTAL GLASS.

We have mentioned the early proficiency of Assyria in glass-making. A remarkable relic of Persian workmanship is preserved in the Bibliothèque at Paris, being the well-known cup of Chosroes. It is a very shallow bowl, consisting of a central medallion, apparently of crystal, on which is sculptured, in relief, a figure of Chosroes, king of Persia (A.D. 531—579). Around it are three rows of circular medallions, alternately white and crimson, with rosettes; the quadrilateral spaces between them are green. The whole of the glass is ornamented in relief, and has evidently been cast in moulds; the medallions are united, like the parts of a painted window, but by fillets of gold. Persia continued to make glass vessels during

Lib. ii. cap. 13, 14.

† I am indebted for notes of this and other objects in the treasury of St. Mark to my friend Mr. Nesbitt.

VITREOUS ART.

the Middle Ages: Ibn Batoutah,* in his "Travels in Asia Minor," in 1332, talks of clusters of lamps made of glass from Irak.

It is very probable that the Arabs derived their processes of glass-making from the Byzantines, whose productions they were sufficiently enlightened to appreciate. It would almost appear that Damascus or its neighbourhood was the seat of the manufacture, as we find *verres de Damas* continually mentioned in mediæval inventories. The plain white glass cups which found their way into inventories because richly mounted, are mentioned as from Flanders, or are passed over without comment; but most of the ornamented specimens are referred to an Oriental origin. This may be illustrated by the following entries from the Royal inventories of France.† In 1380 we find that Charles V. had "trois pots de voirre rouge à la façon de Damas. Ung petit voirre ouvré par dehors a images à la façon de Damas. Un bacin plat de voirre peint à façon de Damas, et une bordure d'argent esmaillée de France et de Bourgogne. Une lampe de voirre ouvrée en façon de Damas sans aucune garnison d'argent." In 1399, "Une coupe de voirre peint à la Morisque."

One or two of these specimens have been preserved in the West; such as the so-called "verre de Charlemagne," formerly in the Abbey of Châteaudun, and now preserved in the Museum of Chartres.‡ It is a goblet, probably of the thirteenth or fourteenth century, mounted on a Gothic silvered foot, and has on it Arabic inscriptions. To the same manufactory may also belong the "Luck of Eden Hall," an elegantly enamelled vessel, somewhat Oriental in pattern, but without inscriptions. The leather case in which it is inclosed is of the fifteenth century.§

Among the specimens which have come to us from the East, there are few more elegant than the lamp represented in Plate I, fig. 1. It was obtained by its present possessor, Mr. Wild, in Cairo, and has been supposed to have been taken from the mosque of Sultan Hassan, in which still hang several lamps of the same kind, shedding a dim light over its magnificent vaults. Round both the upper part and the body of the lamp are Arabic inscriptions, which, though carelessly written, being placed upon it rather for ornament than to be read, seem to be to the following purport:—"Made for his exalted Highness the princely . . . Kafour el Roumi, Treasurer to El Malek es Saleh: may his victories be exalted." Unfortunately, there are several sultans, of whose name the title "es Saleh" forms part, both of the Ayubite and Mamlook dynasties in Egypt; but in either case it must belong to the thirteenth or fourteenth century. This lamp, which is 10½ inches high, is ornamented with outlines in red enamel on a gold ground, and with various patterns in opaque blue, red, yellow, and green. Another lamp, very similar in form, has been recently brought from Egypt, and is destined to be placed in the Louvre.|| It bears the titles of a Sultan El Malek el Zaher Abou-said. There were several sultans so designated, but it was probably intended for the Sultan Barkuk, a great builder of mosques at the close of the fourteenth century.

There are two fine specimens of Oriental glass in the collection of Baron Lionel Rothschild,—a basin and a large bottle, which may be referred to an earlier date. Round the latter is an inscription recording the name of El Malek el Aschraf, probably one of the two sultans of that name who reigned at Miafarkin in the thirteenth century. Other specimens of Oriental glass may be found in the collections of the Hôtel de Cluny, the Duke of Hamilton, &c.

* "Voyages d'Ibn Batoutah dans l'Asie Mineure, traduits par M. Deffrémery," p. 15.

† See Laborde, "Notice des Emaux du Louvre;" Glossaire—*Voirre*.

‡ An engraving of this vase may be seen in "Revue Archéologique," tom. xiv. pl. 308.

§ See a plate in Lysons' "Chamberland," p. cxx.

|| Illustration, No. 787. 27th March, 1858.

VITREOUS ART.

4. VENETIAN GLASS.

Our knowledge of the history of Venetian glass is necessarily very scanty; for the jealousy with which the Republic regarded any interference with her manufactures, and the severe laws by which she endeavoured to retain a monopoly in them, not only deterred any stranger from inquiring too minutely into the processes employed, but restrained her own citizens from recording any particulars concerning them.

The more recent writers on Venetian history seem disposed to ascribe the art of glass-making there to the original settlers in the seventh century. It seems, however, more probable that the processes were learnt from the Greeks, and that the knowledge of them may have been part of the advantages which Venice obtained by the Latin conquest of Constantinople in 1204. We find, at least, mention made of glass-making in 1283;* and from the workmen being classed as *buttelarii* and *phyalarii*, we may consider that they had attained some skill in making glass vessels. In 1289 an order was issued that furnaces should no longer be built within the towns, no doubt from the great risk of fire. Later in the same year, however, the Venetians were allowed to have furnaces for making glass ornaments, such as beads, &c., within the city, if a space of not less than five paces were left between them and the houses. It is probable that during the fourteenth century the great glass trade in Venice was in beads, imitations of precious stones, and small ornaments, that were carried to every part of the world, and the sale of which greatly added to the wealth of the city. The extent to which the manufacture was carried on is shown by the license accorded to Andalo de Savignonis, the Genoese ambassador to the Tartar sovereign of Cathay, to export glass ornaments to the amount of from 1,000 to 10,000 gold florins. The beads exported from Venice into Africa during the Middle Ages are said to be still employed as money by some of the tribes of the interior.

The earliest author, that gives any distinct notions as to the vessels of glass which were made at Venice, is Sabellico (1436—1506). He speaks of the variety of colour and the diversity of forms to be noticed in these productions, including (as he tells us) cups, bottles, bowls, cisterns, casks, lamps, animals of all kinds, horns, and necklaces;—"everything, in short, which can charm the eyes of mortal man." It is possible that the extension of the manufacture of vessels may have been owing to the fall of Constantinople in 1453, and the consequent immigration of Greek workmen.

In the sixteenth century the glass-makers appear to have added to their attractions glass with lace patterns, and glass mirrors. We have mentioned that the Sidonians are considered to have invented glass *specula*; the use of metal ones, however, appears to have prevailed during both ancient times and the Middle Ages, owing, no doubt, to the imperfect state of the manufacture of those of glass. It was not probably till the latter half of the sixteenth century that mirrors were brought to perfection, as in 1543 we find three Venetians giving the Princess Mary of England, as a New Year's gift, "a fayr stele glas."† So great was the reputation eventually attained by this branch of Venetian industry, that for years after its productions had fallen into discredit in the European markets they continued to have an extensive sale in the East.

In all branches of manufactures the Republic tried to maintain a monopoly, and in none were the regulations more strict than in glass-making. The exportation of the materials of all sorts was strictly forbidden, and the penalty of death was affixed to the betrayal of any of the secrets of the art. Should a workman yield to the bribes of

* Filiasi, "Saggio sull' Antico Commercio dei Veneziani," tom. iii. p. 230; on the authority of a MS. belonging to Sebastiano Molino, containing laws of the year 1283.

† "Privy Purse Expenses of the Princess Mary," edited by F. Madden, Esq., p. 98.

VITREOUS ART.

other states, and resort to them with his secrets, emissaries were sent after him, with orders to make away with him. On the other hand, honours were liberally showered on the glass-makers in Venice; their craft entitled them to rank as noble, and therefore enabled them to fill any offices or state employments. They could intermarry with the noble families, and had a *libro d'oro* of their own, in which their names were inscribed; and the island of Murano, in which they chiefly dwelt, had its independent officials and magistrates.

We have now to notice the result of their skill, as shown in such specimens of their handiwork as have come down to us: and here it would be well to remember that the great elegance of form and delicacy of finish by which Venetian glass is characterized, although they depended in some measure on the peculiar position of the workmen, who inherited many technical secrets from their ancestors, and looked upon themselves rather as artists than artisans, were owing in a still greater degree to the material with which they had to deal: the absence of lead, though lessening the brilliancy of the glass, rendered it far more easily worked into the elaborate and elegant forms which we admire, and which are unattainable in the modern flint glass, owing to its rapid cooling and great weight.

The ornamental productions may be classed as follows:—1. Glasses plain white, or of single colours. 2. The same, gilt and enamelled. 3. Cracked vases. 4. Variegated or marbled vases. 5. Millefiori glass. 6. Glasses with lace and reticulated ornaments.

1. The colourless vases are of various ages, but chiefly of the fifteenth and sixteenth centuries. They frequently have blue ornaments attached to their stems, and are remarkable for the elegance of their forms. The Soulages collection is particularly rich in this class of objects, four of which are represented in Plate 4. The central one appears to be one of the strange-shaped vessels which were employed for distilling or for alchemical purposes, and are mentioned by Fioravanti. The drinking-glasses were chiefly made of the colourless

glass, and had elaborate twisted stems: a good specimen of these may be seen in fig. 5 of Plate 3. The colours were principally blue and purple, though specimens of green and amber-colour are occasionally met with. We also find ruby glass, which, though less frequently made than in Germany, seems certainly to have been manufactured at Venice. Another beautiful colour is the opal white, produced, it is supposed, from arsenic. This colour appears to be of more recent invention than some of the others: two specimens of it may be seen in Plate 3, figs. 1 and 4, both from Lord Cadogan's collection.

2. Gilt and enamelled Glass.—The vases of this class are principally of the fifteenth and early part of the sixteenth century, and are ornamented with gold and various colours. One of the finest specimens that have been preserved is the blue bowl with arabesque ornaments, belonging to Mr. Field, represented in Plate 2, fig. 1. On the upper part of the rim is a gilt band with the inscription, *TEMPORE FELICI MULTI NOMINANTVR AMICI*. Many examples of this glass are ornamented with a scale pattern, resembling peacocks' feathers, which have a peculiarly rich and Oriental appearance: they are well shown on the blue goblet in Plate 2, fig. 3, and on two specimens in Plate 1. Another very elegant



Venetian glass. A Chalice in the possession of John Sturt Esq.
Height 3 1/2

VITREOUS ART.

ornament consisted in gilding the most prominent portions of the waved ribs* with which the vessels are enriched. A fine specimen of this kind is shown in the accompanying woodcut. It is a tall covered cup, evidently of the fifteenth century, the body ornamented with gilt ribs, and the rim with a scale-pattern in gold, interspersed with white, blue, and red enamel. The cover has a flat knob, on which a coat of arms has been painted, now nearly effaced. Another elegant style of ornament is shown in Plate 2, fig. 2,—a bottle or jug enamelled with green foliage and yellow stems, among which white birds are disporting themselves; on the body is a medallion, which originally contained the monogram of *ghs* surrounded by rays. This ornament does not necessarily imply an ecclesiastical use: as this peculiar form of the device is ascribed to St. Bernardino of Sienna, and frequently occurs on houses and walls in Italy, possibly as a preservative against the plague.

3. Cracked glass.—This very peculiar fabric, which has been recently reintroduced, is supposed to have been made by plunging the vessel, when half blown, into water, and then re-heating and expanding it, so as to increase the intervals between the sections into which the surface was cracked by the sudden change of temperature. It is usually of clear glass, and generally dates from the sixteenth century.

4. Variegated or marbled glass, commonly called *Schmelz*.—The principal variety is an imitation of jasper, being a mixture of green and purple, occasionally varied by patches of aventurine. By transmitted light it appears deep red. Other varieties are imitations of lapis lazuli and tortoise-shell, and an opaque white speckled with blue and red: the inside is generally of a uniform colour. These kinds of glass were chiefly in use during the seventeenth century.

5. Millefiori glass appears to be an imitation of the ancient Roman process, and not a very successful one. The specimens are ornamented with sections of the coloured canes of which beads are made, and are not very common.

6. Lace and reticulated glass.—These beautiful fabrics, which are now called *vitro di trina*, though not unknown to the ancients, are among the most successful productions of Venetian skill. They were probably not in use before the sixteenth century. A detailed account of the process of making the lace glass is given in M. Labarte's Handbook: the workman having selected canes of glass of the requisite patterns, arranges them round the sides of a cylindrical mould, and blows into the midst a thin bubble of glass, which attaches itself to the inner side of the canes, and unites them together; he afterwards, by heating, forms them into a hollow cylinder, which he fashions by blowing like any other glass. A specimen of this glass may be found in Plate 3, fig. 3, from the Duke of Buccleuch's collection. It will be seen on examination that the upper and lower parts do not correspond in pattern. The former has been composed of two varieties of canes placed alternately: one of them of clear glass, inclosing a spiral of opaque white, which, on expanding, formed the bands of network; the other of opaque white glass, containing at the centre a clear glass thread. The lower part has the same spiral, but differs in the other cane employed, which was of clear glass, with an opaque thread at its centre. We have not selected any of the more elaborate specimens of this glass for illustration, owing to the minute nature of the patterns, which almost defy the engraver's skill. They were anciently called *vasi a ritorti di Laticinio*. The reticulated glass (*vasi a reticelli*) is a variety of the lace, and appears to be of somewhat later date, being probably not much earlier than the seventeenth century. A fine goblet in Mr. Slade's collection incloses in a hollow of the stem a half-sequin of Francesco Molino, Doge of Venice in 1647. This kind of glass is entirely covered with white opaque lines, crossing one another, and forming a kind of network: at every intersection of the lines is a small bubble of air. Though imitations of it have been made in modern times, I do not know whether the process of manufacture has been made public.

VITREOUS ART.

The great progress that has been made in all the other European manufactories has caused a great decline in the Venetian trade in glass, which is chiefly confined to small ornaments; in these they still excel the rest of the world both in delicacy of execution and in tasteful combinations of colour.

5. FRENCH GLASS.

When glass is mentioned in the early French inventories, it is usually described as of Damascus work, and sometimes of Flanders. The latter may either be really of Flemish workmanship, or be glass brought to the Flemish ports from Venice; for Philip, Duke of Burgundy, in 1394, orders a payment of four francs "pour sèze voirres et une escuelle de voirre des voirres que les galées de Venise ont avan apportez en nostre pays de Flandres."^{*} Some difficulty in tracing the history of glass-making in France is due to the word *verrier* signifying as well the maker of glass vessels or window glass, as the glass-painter.



FIG. 1 Enamelled Glass, in the Collection of Felix Slade, Esq.
Height, 6 1/2 in.

Before the sixteenth century, the dukes of Lorraine appear to have established manufactories of glass in their dominions, to which they had attracted glass-makers by high privileges and the rights of nobility. A common kind of glass was made in Provence, Dauphiny, &c.

It is probably to one of the French manufactories that we may attribute the curious glass in Mr. Slade's collection, represented in the accompanying woodcut. It is a goblet of yellowish glass, and richly enamelled. On it are represented a gentleman, in the costume of the early part of the sixteenth century, holding a flower; near him a scroll inscribed, *IE SVIS A VOVS*; opposite to him a lady holding a heart, with a scroll, *MÔ CVER AVES*. The remainder of the space has a rebus on their name—a he-goat trying to drink out of a slender vase of water (*Bouc eau*); round the margin, *IE SVIS A VOVS IEHAN BOVCAV ET ANTOYNETE BOVC*. A family of the name of Boucault appears to have been settled in Provence, and it is not unlikely that the goblet was made in the

manufactories of that part of France, the existence of which is noticed as early as the close of the thirteenth century.[†]

6. ENGLISH GLASS.

Glass vessels do not appear to have been much used in England during the Middle Ages, and they rarely occur in ancient inventories. Edward III. had, however, a glass cup with a foot and cover of silver gilt, which had been given to him by the Abbot of Stratford.[‡]

It was not till the sixteenth century that glass vessels were made to any extent in England, and the art seems to have been one of the numerous benefits obtained for this country by the wise policy of Elizabeth. In 1565 we hear of the glass-works under Cornelius de Launoy. In 1567, Jean Quarre (or Carre), of Antwerp, and other natives of the

^{*} Laborde, "Notice des Emaux du Louvre," Glossaire, p. 545.

[†] Maud, Countess of Artois, 1310, possessed a quantity of glass vessels, made at Provence and elsewhere, which had belonged to her husband, who died in 1302.—See Laborde, "Notice des Emaux du Louvre," Glossaire, p. 545.

[‡] Kal. and Inv. Exchequer, iii. 192.

VITREOUS ART.

Low Countries, requested of the queen to be allowed to set up a manufactory of table-glass, such as was used in France. They appear to have been recommended to her by the Vidame de Chartres, and their request was granted.* The workmen were brought from Lorraine, and the manufactory was probably in Crutched Friars. In 1611, this Jean Carre, or a descendant of the same name, was still living; as appears by a letter from him preserved in the State Papers, complaining that, after his establishing glass-works, at his own great cost, in Sussex and London, he hears that the privilege is about to be granted to another. This other was Sir Robert Maunsell, who obtained, about 1615, a patented monopoly not only to make but to import glass. In 1670, the Duke of Buckingham introduced workmen from Venice, principally, no doubt, to make mirrors; and he established them at Lambeth, from which manufactory proceeded most of the small mirrors with bevelled edges, which are still found in old-fashioned houses.

Till late years, however, the manufacture of table-glass does not appear to have attained a high perfection in England. During the seventeenth century, large quantities of Venetian glass were imported into the country. In the Sloane MSS. in the British Museum may be found copies of several letters, addressed by an English glass-merchant, John Greene, of Holborn, to his correspondent at Venice, Signor Alessio Morrelli, between the years 1671 and 1691, specifying the forms and colours of the vessels which were to be sent, and showing that there was a considerable demand for these wares.

7. GERMAN GLASS.

The three productions for which the German glass-makers are best known are, enamelled glass, engraved glass, and ruby glass. The enamelled appears to have been practised as early as the sixteenth century,† and was probably borrowed from the Venetians, as some of the patterns are evidently copied from the latter. The vessels so decorated are generally cylindrical goblets with covers. The ornaments consist of coats of arms, and figures of various kinds; such as a procession of the electors; the imperial eagle bearing on its wings the arms of the states which composed the empire; or the armorial bearings of the persons for whom the glasses were made. In Plate 5 may be seen several specimens of this glass. The goblet with the eagle (fig. 3) is of the seventeenth century. The bottle in blue has on it representations of the Saviour, St. Peter, and St. John, and is dated 1650. Both these specimens are from Mr. Slade's collection.

The engraved glass, which was originally made in imitation of crystal, is often very well executed. Its introduction is attributed to Caspar Lehmann, who worked at Prague about 1609, under imperial protection. His pupil, George Schwanhard, produced several works of merit. The chief defect of this kind of decoration is the little effect produced by a great amount of labour; and the heavy elaborate designs of the seventeenth century were particularly ill-suited for such a purpose.

The ruby glass, though, as we have seen, not unknown to the ancients, was brought to perfection by Kunckel, who was director, in 1679, of the glass-houses at Potsdam: the colouring matter was gold. His productions are much esteemed, especially in Germany.

* See "Calendar of State Papers," Domestic Series, xxxvii. 3; xliii. 42, 44, 45, &c.

† A specimen in the Kunst. Kammer at Berlin is dated 1553.

VITREOUS ART.

ENAMEL.

Before entering into the history of enamel as practised by various nations, it may be as well to say something of the different modes of applying it to metal. They may be divided into three classes, according to the method by which the outlines of the figures or patterns are produced:—1. *Inlaid enamel*, where the outlines are formed by metal divisions. 2. *Transparent enamel*, where the outlines and all the markings are produced by variations of depth in the sculptured ground over which the vitreous matter is floated. 3. *Painted enamel*, where the outlines are made by a difference in the tint of the enamel itself, which completely conceals the metal base.

In the inlaid enamel, the metallic divisions are produced in two different ways, depending, in some measure, on the material of which they are composed. Where gold is the recipient, the metal is valuable, and at the same time very ductile; so that the artist can twist or bend fillets of it into any form required. The base is, therefore, made of a thin plate of gold, and the outlines composed of a network of independent fillets of the same metal. This is the kind of enamel commonly termed *cloisonné*, which was usually executed in gold, and prevailed, chiefly at Constantinople, from the eighth to the twelfth century. When, however, copper came to be employed, the value of the metal was of less consideration, and the labour of fashioning the small fillets increased: the workman, therefore, selected a plate of the whole thickness required, in which he sunk the cavities to contain the enamel. This is the *champ levé* process, or, as it is termed by M. de Laborde, *à taille d'épargne*. Such are the enamels of Celtic and Roman origin, as well as the productions of the schools of Germany and Limoges during the twelfth, thirteenth, and fourteenth centuries. In China, this style of work does not appear to have been introduced till the sixteenth century; the earlier enamels having been executed by the *cloisonné* process.

In the transparent enamel, which was usually executed on gold or silver, the metal ground is chiselled in low relief below the surface, and the colours, which are all transparent, are fused over it. The surface is then polished; and the result is a delicately-shaded picture in enamel. The faces are either left in the metal, or covered with a thin coating of colourless enamel. This kind of enamelling was chiefly practised in Italy and France during the fourteenth and fifteenth centuries, and occasionally in the East at a later period.

The painted enamel can be executed on any metal sufficiently hard to bear the heat of the furnace. After fashioning the metal into the necessary form, it is covered with a coating of dark or light enamel, according to the process preferred. The details, in the former case, are executed in white, and the colours produced by coating any portion with a thin layer of transparent enamel, or, in the latter case, by painting on the white ground with divers colours. This mode of enamelling was chiefly employed at Limoges, in France, from the end of the fifteenth to the seventeenth century, and since then, in other countries.

1. ENAMELLING AMONG THE ANCIENTS.

The art of enamelling on metal does not equal in antiquity that of glass-making: we are, in fact, scarcely able to show that it existed previous to the Christian era, either by documents, or the still more satisfactory evidence of the objects themselves. M. Labarte has, indeed, displayed his usual industry, and a considerable amount of erudition, in collecting passages from the early Greek writers, which he considers to prove the existence of enamelling in their time. His hypothesis, however, rests mainly on interpreting the *electrum*

VITREOUS ART.

of the ancients as enamel; a signification of the word which is not mentioned in Pliny, who tells us that there were two substances so called,—amber, and an alloy of gold and silver. M. Labarte considers that, in several passages, the word will not bear either of these interpretations; in which we cannot agree.* But this curious question has been recently so ably handled by Count Ferdinand de Lasteyrie, that we may safely conclude that there is no evidence to be found in the early classical authors of the practice of the art of enamelling.†

We might naturally expect that a process which combined great brilliancy of effect with a durability unequalled by any other mode of colouring, would find favour with the Egyptians; but I am not aware that any specimens, truly enamelled, have been discovered in Egypt. Most of the collections of antiquities brought from that country include bronzes and gold ornaments, enriched with coloured decorations, which, at first sight, look like enamels; but, on examining them carefully, we shall see that they are hard stones or pieces of glass, set into their places with cement.

In the museums, however, of Munich and Berlin, are preserved some beautiful specimens of goldsmiths' work of an Egyptian style, which appear to be truly enamelled. But, on examining the history of these ornaments, we shall find that they are neither properly Egyptian nor of a very remote antiquity. The whole of these relics were discovered in the same place, by Dr. Ferlini, of Bologna, whose account is very curious.‡ Having succeeded in reaching Meroe, the ancient capital of Ethiopia, situated about 800 miles to the south of Egypt, Dr. Ferlini determined to examine some of the numerous pyramids in its neighbourhood. He proceeded to demolish one of the most perfect; in doing which, at no great distance from the top, he came upon a small vault, containing a wooden coffin or bier, carved with hieroglyphics, and covered with a cloth: inside this was deposited a bronze tazza, which contained the objects in question. Continuing his work of demolition, he found, about half-way down the pyramid, and considerably below the vault, a small cavity containing two bronze vases, one of which is engraved in his memoir. It is of a bucket-form, the handle proceeding from two very fine Bacchic masks: the workmanship appears to be good, but is evidently of Roman origin. From their position, these objects must have been deposited before the vault was built in which the enamelled ornaments were found; and we are thus enabled to decide that the latter are not anterior to the Christian era. Moreover, according to Dr. Ferlini's account, rings, cameos, and other ornaments, of undoubtedly classical origin, were found mingled with the enamelled jewellery.

At the commencement of the Christian era, Ethiopia was governed by a succession of powerful queens of the name of Candace; one of the last of them being the sovereign whose eunuch was converted by Philip. Under their dominion, Ethiopia attained considerable prosperity; and it is not impossible that the jewels in question may have belonged to an Ethiopian queen, or one of her attendants. The most elegant of the ornaments appear to be four golden bracelets, one of which has been published by M. Labarte, ornamented with busts and figures in low relief, and a rich enamelled diaper. The colours employed are dark and light blue, white, and red, which are kept separate by delicate fillets of metal. The figures are in the Egyptian style, but considerably modified by the influence of classical taste; while the patterns of the diaper closely resemble those to be found on works of art of late Roman origin.

The Greeks appear to have had some slight knowledge of enamelling, for the exquisite gold necklaces which have been principally found in tombs in the island of Melos are ornamented with minute flowers, the petals of which contain a vitreous substance. It was

* "Recherches sur la Peinture en Email." Paris, 1856.

† "L'Electrum des Anciens était-il de l'émail?" par Ferdinand de Lasteyrie. Paris, 1857.

‡ "Cenno sugli Scavi nella Nubia," dal D. Giuseppe Ferlini. Bologna, 1837.

VITREOUS ART.

probably fused with a blowpipe, and at a low temperature. Such trifling productions can scarcely be called enamels.

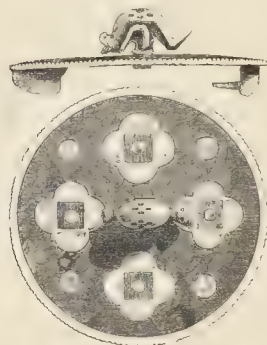
It is not till the third century after Christ that we obtain any direct mention of the art of enamelling. Philostratus, a Greek sophist, who had been attracted to Rome by the court of Julia Domna, wife of Severus, has left a curious work entitled "The Icones," in which he describes a series of paintings; one of them is a boar-hunt; and after mentioning the variegated trappings of the horses, he adds, "They say that the barbarians who live in (or by) the ocean, pour these colours on to heated brass, and that they adhere, become as hard as stone, and preserve the designs which are made in them."* Although this passage has been often quoted, its full bearing does not appear to have been taken into consideration. There can be little doubt that it refers to enamels: the only question is as to the people who practised the art of fusing them. The French writers have generally applied the passage to the Gauls; but the term ἐν ὠκεανῷ would refer to the Britons with still greater force. Moreover, the enamelled objects which he mentions are bronze horse-trappings, and it is precisely in Britain, and not in Gaul, that such objects are found. The antiquities discovered at Stanwick in Yorkshire, Polden Hill in Somersetshire, Saham Toney in Norfolk, Westhall in Suffolk, and at Middleby in Annandale, Scotland, which are all of Celtic workmanship, consist principally of bits, and portions of horse-furniture of various kinds, which have preserved, in many cases, the enamel with which they were decorated.

The passage in Philostratus would seem to prove, that in his time the art of enamelling was not practised either in Italy or Greece, for he was evidently well acquainted with the artistic processes of these countries; and had such a mode of decoration been adopted to any extent, would not have spoken of the barbarian performances of that nature.

In later times, the Romans, or the native populations under their dominion, cultivated the art of enamelling; but the designs of the ornaments which they made preserved throughout a trace of their origin, and had close analogies with Celtic patterns. It is not improbable that some of the finest specimens were made in Britain; for a large flat plate representing an altar, which was found in London, and is now in the British Museum, has all the appearance of being unfinished. The curious cup which was found at Rudge in Wiltshire, and is in the possession of the Duke of Northumberland, has round it the names of five

of the towns on the Roman wall. Some peculiarities of workmanship connect very closely the specimen last mentioned with the beautiful vase which was found in a tumulus on the Bartlow Hills, Essex, where it seems to have been deposited subsequent to the reign of Hadrian. A very elegant vessel, once enamelled, was found in 1838 in the sea, at Ambleteuse, off the coast of Normandy, in company with newly-struck coins of Tacitus; which would fix its date to about A.D. 276.

Of the enamelled ornaments of the Roman period there are few which are more elegant than the *fibulæ* or brooches. The annexed representation is taken from one in Lord Hastings's collection. The pattern, which consists of yellow quatrefoils with blue centres on a red ground, has at first sight a very mediæval appearance, which is, however, removed by the dolphin in the centre.



The small Enamel Fibula. Lord Hastings's Collection.
Pl. 10.

* Ταῦτά εἰσι τα χροῖματα τῶν ἐν ὠκεανῷ βαρβάρων ἐγγχεῖν τῷ χρυσῷ κατασκευάσαι καὶ λυθῶσθαι, καὶ σῶσαι ἢ ἐγράψαι.—Icones, i. ch. 28.

VITREOUS ART.

The ancient processes appear to have lingered in Ireland, as we find some of the details of the earlier shrines executed in enamel. A fragment of one of these is represented in Plate 6, fig. 4, and belongs to the College of St. Columba, Rathfarnham. In other parts of the West, all traces of their existence were swept away by the Teutonic invasions. The jewellery of the conquerors does not appear to have been enriched with enamel. The nearest approach to a vitreous incrustation is to be traced in some of the Anglo-Saxon



Saxon Gold Ring inlaid with Niello, attributed to Althelm, Bishop of Sherborne, A.D. 817-867. In the Collection of I. J. Waehle, Esq.

finger-rings,* such as that of Ethelwolf, king of England, preserved in the British Museum, and that of Althelm, represented in the accompanying illustration, which was found in Caernarvonshire, and has been attributed to a bishop of Sherborne of that name, between 817-867. The ornaments are, however, all executed in *niello*, an essentially different process from enamel, as the black material was applied at a much lower

temperature, and was rather a metallic amalgam than a vitrification. The only enamels which have any claim to a Saxon origin are the well-known Alfred jewel, and an elegant little brooch discovered in London, now in the British Museum. It is not improbable, however, that both these enamels were made on the continent, and imported into this country; an hypothesis which seems strengthened by its having been thought necessary to protect the enamel in the former by a thick piece of crystal. A style of work which was very prevalent both in England and abroad from the fifth to the tenth century, consisted of flat garnets mounted in gold. Such are the ornaments said to have been found in the tomb of Childeric, which have been frequently described as enamels, and the exquisite brooches from the Faussett collection exhibited at Manchester by Mr. Mayer, of Liverpool.

2. BYZANTINE ENAMEL.

The art of enamelling among the Byzantines, whether originating from the East, or derived from the Roman processes, took a peculiar development in being chiefly confined to the precious metals. We have no means of judging how early it was practised at Constantinople, as its existence for several centuries rests on the interpretation of some obscure passages in the Byzantine writers, and principally on the meaning of the word *χρυσμαίσις*, which M. Labarte does not hesitate to translate 'enamel.' Any productions anterior to the eighth century, especially such as represented religious subjects, were probably destroyed by the iconoclasts. Ibnu Hayyan tells us that in 949 Constantine Porphyrogenitus sent ambassadors to the caliph Abd-ur-rahman at Cordova, with a letter, "enclosed in a bag of silver cloth, over which was a case of gold, with a portrait of King Constantine admirably executed on stained glass."† From the material of the case, it is not improbable that the portrait was enamelled on metal; the description would, however, apply equally well to a picture in gold leaf, enclosed between two thicknesses of glass, or to an enamel painting on glass, in opaque colours, such as the vases mentioned by Theophilus.

It is to the monuments themselves that we must have recourse in order to judge of the merit of the Byzantine enamellers. The most considerable of these is the famous

* See "Archæologia," iv. 47.

† Quoted from Ibnu Hayyan by Ahmed Ibn Mohammed Al-Makkari, in his "History of Mohammedan Dynasties in Spain," translated by Gayanga (Lond. 1843), vol. ii. p. 141.

VITREOUS ART.

Pala d'Oro of Venice, an accumulation of gold, silver, precious stones, and enamels of several dates and styles of work; but, for curiosity and splendour, unequalled by any other altar-piece. The *Pala*, as it now exists, is composed of two oblong portions, united by hinges; the lower one being about twice the height of the upper. The centre of this lower division is occupied by a square composition, consisting of a large medallion, partially in relief, representing our Lord, seated; around which are smaller medallions of the four Evangelists, and other saints. Under this are five compartments, containing figures of the Blessed Virgin, the Doge Ordelafo Faliero, and the Empress Irene; and two inscriptions of the fourteenth century, recording the various alterations. On either side of the central compartment are three rows of figures, six in each row; the lowest are Prophets, some with Greek, others with Latin inscriptions; the middle row is of Apostles, with Latin inscriptions; and the upper one, of Archangels. Along the top of the whole lower division of the altar-piece is a series of seventeen panels, eleven of them representing the life of Christ; the other six, diacnal saints: on each side are five subjects from the life of St. Mark: all these panels have Latin inscriptions in verse. The upper division of the *Pala* contains, at its centre, a large medallion representing St. Michael, which, like the Christ in the lower division, is partially in relief, and is surrounded by smaller medallions. On each side are three large plates of silver gilt, representing, in enamel, scenes from the "Passion:" they have Greek inscriptions, and measure no less than 12½ inches square. With the exception of the six last mentioned, all the enamels of the altar-piece are executed on gold. This magnificent object is completed by elaborate borders of silver gilt, covered with a profusion of gems.

The history of the *Pala* is somewhat perplexing. Two of the earliest chronicles of Venice* state, almost in the same words, that the Doge Pietro Orseolo "commanded a *tabula* for the altar of St. Mark's church to be executed at Constantinople, of wonderful workmanship, in gold and silver:" still, as the Doge reigned but two years, at the end of which he fled to a monastery in France in order to become a monk, we can scarcely believe that so elaborate a piece of workmanship could be completed and sent from Constantinople during his rule. Sansovino informs us that, owing to sundry accidents, it was not brought to Venice till the dogeship of Ordelafo Faliero, in 1105. Andrea Dandolo, in his Chronicle,† states that, in that year, "the Doge, for the greater reverence of the Blessed Evangelist Mark, placed on his altar a (or the) golden *tabula* wonderfully made at Constantinople with gems and pearls." This passage has been interpreted, somewhat forcedly, as showing that Faliero made into an altar-piece the already existing altar-frontal of Orseolo. If we turn to the *Pala* itself, we find on it two inscriptions, both evidently of the fourteenth century. The first records that, under Ordelafo Faliero, in 1105, the *Pala* "*nova facta fuit*;" and that under Pietro Ziani, in 1209, it was "*renovata*;" the second informs us that it was again restored (*novatur*) in 1345, under Andrea Dandolo. Now it is to be remembered that this last doge is one of the chroniclers who mentions that the *tabula* was ordered at Constantinople by Orseolo; and it seems scarcely likely that he would have allowed the original donor to be omitted in the inscription, had the *Pala* been really brought to Venice by that doge.

The enamels are evidently not all of the same style or workmanship. On examining the engravings of the altar-piece and some of its details, given by Cicognara and Du Sommerard, I feel disposed to think that the Archangel Michael, the six large subjects at the top, the twelve Archangels (which have all Greek inscriptions), and four of the Prophets, which have also Greek inscriptions, are of the same date and workmanship as the figures of

* "Chronicon Venetum," Pertz. Mon. Hist. Germ. ix. p. 26; and "Chronicon Venetum Andreæ Dandoli," Muratori, xii. 212.

† Muratori, "Rerum Ital. Script." xii. 260.

VITREOUS ART.

the Empress Irene and the Doge Faliero, which must have been made at Constantinople about 1105. The remainder of the enamels, among which occur repetitions of some of the subjects enumerated above, but in a different style, and which are accompanied by Latin inscriptions, must therefore belong to the alterations made by Pietro Ziani in 1209; and were made either by native artists or by Byzantine workmen brought to Venice after the taking of Constantinople in 1204.* And lastly, the Gothic silver-work in which the whole is set forms part of the restorations made by Andrea Dandolo in 1345.

None of the other Byzantine enamels which have been preserved, equal in interest or size the *Pala d' Oro*. Being generally executed on a precious material, the larger specimens have been melted up, and the smaller ones have been set and re-set like precious stones; so that we lose all idea of their original arrangement. Many of these smaller enamels are to be found on book-covers; such as on those given by the Emperor Henry II. to the church of Bamberg, about 1004; on those preserved in the library of St. Mark's, at Venice; and on several at Paris. A fine book-cover, of which, however, the enamels have been re-set, is preserved in the cathedral at Moscow.

In the church of Essen, near Cologne, is a gold cross, enamelled, given to the convent by the Empress Theophano. Another cross is preserved at the convent of Notre Dame at Namur, which once belonged to the Monastery of Ognies, and is said to have been brought from the East by Cardinal de Vitry, who died in 1244.†

Several pectoral crosses have also been preserved. One of the most ancient of these is in the possession of Mr. A. J. Beresford-Hope, M.P.: it consists of two cruciform plates of gold, enamelled, and set in silver gilt, so as to form a kind of box or reliquary. The present setting is very plain, and appears more recent than the enamels. On the front, which is much injured, is represented the Saviour on the Cross, clothed in a long tunic of various colours; over the head is the monogram $\text{IC} \cdot \text{XC}$. The hand in benediction, which is usually seen at the top of the cross, is replaced by a II , the initial of Πατήρ , the Father. At the foot of the cross is a skull. On one side of the Saviour is the Virgin; on the other, St. John. They are accompanied by the abbreviated inscription ΙΔΕΟΤΟ ΔΟΤΙΜΗΡΟ ,— $\text{Ἴδε ὁ υἱὸς σου ἰδοὺ ἡ μήτηρ σου}$,—the Saviour's address to them from the cross. On the back, which is represented in Plate 6, fig. 1, is a full-length figure of the Blessed Virgin, above whom are St. John Baptist, St. Paul, St. Peter, and St. Andrew, with their names in Greek. The outlines or *cloisons* of gold are very delicate. The colours of the enamels are about thirteen in number; the ground being a rich transparent emerald-green. Several peculiarities of symbolism, and the absence of any mark of ἀγίος before the names of the saints, seem to carry this cross back to a considerable antiquity. A smaller cross is preserved in the museum at Copenhagen, which was found at Ringsted, in the tomb of Queen Dagmar, the daughter of Ottocar, king of Bohemia: she died in 1213. A third pectoral cross is preserved in the Vatican.

With the exception of the crosses and some few smaller objects, the Byzantine enamels are usually executed by lowering the surface of the gold according to the form of the figures to be represented, and then filling up the portions so lowered with gold fillets and enamel; so that the figures are executed in enamel on a gold ground: the inscriptions are sunk in a similar manner. The mode of doing this will be best understood

* An engraving of the *Pala*, and of two portions of it on a larger scale, will be found in Cicognara, "Storia della Scultura." A coloured engraving in Du Sommerard, "Album," 10e série, pl. xxxii., evidently copied from Cicognara, and the details appear also to be derived from the same source. I have some doubts whether the colours are not imaginary. Another engraving will be found in "La Pala d' Oro," by Mons. Giovanni Bellomo (Venice, 1847), which has been copied in Lalarte, "Recherches sur la Peinture en Email."

† Engraved in "Annales Archéologiques," tom. v. p. 319.

VITREOUS ART.

by examining a small medallion in the Museum of Practical Geology, representing St. Paul.*

The specimens which we have mentioned are all executed in the precious metals: a few specimens, however, in copper have been preserved. The most important of these is the tablet representing St. Theodore, belonging to the Pourtales collection. The saint's dress and the background are covered with a profusion of small patterns, which produce an elaborate but not very effective picture.† The principal outlines appear to be portions of the copper plate which forms the ground; the outlines of the details being separate fillets, as usual. In the Collegio Romano is a large figure of Christ, which is said to have been found in a catacomb under the church of Santa Maria in Trastevere, at Rome. In this case the main outlines are beaten up from the back of the copper plate; and the folds of the dress are formed by slender filaments. There are two small specimens of this kind of work in the British Museum,—the symbols of the Evangelists, St. Luke and St. Mark. The figures are in gilt copper, which is beat up from the back: the backgrounds are of elaborate patterns in enamel, separated by metal *cloisons*. Had the Byzantine artists employed copper more frequently, they would probably have adopted the *champlevé* process as more expeditious and less troublesome.

3. GERMAN ENAMELS ON COPPER.

The art of enamelling appears to have found its way into Germany in the eleventh century, and to have been practised in that country for some time; and although its productions have till lately been overlooked or confounded with those of Limoges, they are not only numerous but possess considerable merit.

The exact site of the manufactory has not been ascertained, but there can be little doubt that it was situated on or near the Rhine, probably at Cologne. Its origin may be due to the connection which was established between the German court and Constantinople, through the marriage of the Emperor Otho II. with Theophano, daughter of the Byzantine Emperor Romanus, in the year 972. The court, when in Germany, was not unfrequently at Cologne, and the neighbouring monastery of Essen has preserved a gold enamelled cross, on which is inscribed a record of its donation by Theophano. We know also that Bernward, Bishop of Hildesheim, who had been tutor to the young Emperor Otho III., was well acquainted with the artistic processes of his time, and he is even said to have executed with his own hands several precious objects preserved in the Cathedral of Hildesheim. Accordingly, we find over an altar in the south aisle of that church, an altar-piece of enamelled copper, covered with a profusion of subjects, representing the history of the New Testament, which, from their style, may be ascribed to the time of Bishop Bernward.‡

The existence of enamellers within the limits of the ancient Lorraine, in which Cologne was included in the eleventh and twelfth centuries, is revealed to us by the "Acts of Suger," Abbot of St. Denys, to which M. Labarte appears to have first called attention. This munificent ecclesiastic, after restoring and partially rebuilding his abbey, determined that its internal fittings should correspond with so splendid an exterior. Among other decorations, he decided on erecting a stately cross on the spot where the body of St. Denys had rested till removed by himself about 1143, to a sumptuous shrine. He therefore collected

* See "Archaeological Journal," vol. viii. p. 63.

† Engraved in Labarte, "Recherches sur la Peinture en Email," pl. D.

‡ A portable altar of the eleventh century is in the possession of the Bishop of Hildesheim, and another at Siegburg.

VITREOUS ART.

gold and gems, with which he formed the cross itself. As a support to this, he caused a quadrangular column or pedestal to be made, the foot of which was ornamented with the four Evangelists; the stem was most elaborately enamelled with subjects representing, in a parallel series, the history of the Old and New Testament; the capital had on it figures contemplating the Passion. This pedestal was carefully executed "by several Lotharingian goldsmiths; sometimes seven, sometimes five being employed at a time; and the work was not completed in less than two years."* The cross was consecrated by Pope Eugenius III., at Easter, 1147, and must have been made between the years 1143 and 1147. Doublet informs us that this pedestal was composed of enamels on copper. It was destroyed about 1631.

One of the most conclusive evidences of a manufacture of enamels at Cologne is furnished us by the portable altar preserved at Hanover, on which is inscribed *ELBERTUS COLONIENSIS ME FECIT*. The top is composed of a slab of crystal, surrounded by enamelled plates of copper, representing the twelve Apostles holding scrolls, on which are inscribed portions of the Creed; beyond them are eight subjects from the history of the New Testament. In all these enamels, the figures are represented in gilt metal, with dark enamel outlines and a blue or green ground. The sides of the altar are decorated with eighteen enamelled plates, on which are prophets, each holding a scroll with a portion of his prophecy. They have gold grounds and enamelled faces and dresses. Their names are written in vertical lines, as in the Byzantine enamels. There is no shading, each colour being kept separate by the metal outlines: between the figures are columns ornamented with blue quatrefoils on a white ground, which appear to be executed by the *cloisonné* process, or with stiff branches of red, blue, and white patterns, which frequently occur on German enamels. The date of this interesting object appears to be the twelfth century. Several portable altars, more or less ornamented, and evidently proceeding from the same school, are to be found at Siegburg, in the diocese of Cologne, in the church of St. Mary, in the capital at Cologne, and in the Cathedral at Bamberg.†

About the same time were no doubt made two reliquaries, remarkable both for their form and workmanship. One of them is at Hanover, the other, formerly in a German collection, now belongs to Prince Soltykoff, at Paris. They are both in the form of cruciform buildings, with large fluted domes; on the sides are groups and figures in walrus-tusk; the roof and the backgrounds of the figures are enamelled: in the Hanover shrine, the ornaments are chiefly stiff crisp foliage, like the altar made by Eilbert. That belonging to Prince Soltykoff has rich scrolls of shaded foliage.‡

To the same German school, I should be disposed to attribute a large quadrangular tablet formerly in the Debruge collection, and now belonging to Prince Soltykoff. It represents subjects from the Old and New Testament, with a profusion of inscriptions. They are chiefly executed in outline, the ground being covered with the stiff and crisp foliage so often found on German enamels.§

A fine specimen of German enamel, somewhat later in date, is shown in the triptych formerly at Alton Towers, and now in the South Kensington Museum.|| In the central portion are three subjects from the life of Christ, in each wing three subjects from the Old Testament, antetypes of the events opposite to which they are placed. The arrange-

* "Acta Sugerii," printed in Felibien,—"Histoire de l'Abbaye de Saint Denys," p. clxxxiv.

† This has been published by M. Labarte,—"Recherches sur la Peinture en Email."

‡ Portions of the shrine at Hanover have been published by Vogell, and part of the roof in Prince Soltykoff's reliquary by Labarte,—"Recherches," &c.

§ "Catalogue Debruge Dumenil," No. 952. It has been engraved in "Annales Archéologiques," tom. viii., and a portion in Labarte, "Recherches," &c., where it is attributed to the school of Limoges.

|| See Shaw's "Decorative Arts of the Middle Ages."

VITREOUS ART.

ment of these subjects, and the inscriptions which accompany them, will be shown by the accompanying diagram:—

| | | |
|--|---|---|
| <i>Jonah and the Whale.</i> CEU IONAM CETVM SIC REDDIT TERRA SEPVLTVM. | <i>The Resurrection.</i> SIMPLA DVPLAM MORTEM PELLIT TRIDVANA PERHENNEM. | <i>Elisha's Bones raise up a Dead Man.</i> VIVENT QVI VERI CORPVS TAN- GVNT HELISEI. |
| <i>The Sacrifice of Isaac.</i> PROLAPSV MYNDI FIT FILIVS HOSTIA PATRI. | <i>The Crucifixion.</i> IN CRUCE XPVS OBIT PROTHOPLASTI DEBITA SOLVIT. | <i>The Brazen Serpent.</i> QVOS SERPENS LACERAT SERPENTIS IMAGO REFORMAT. |
| <i>The Catching of Leviathan.</i> HAMVS QVOD PISCI FIT LEVIATHAN CARGO CHRISTI | <i>Christ opening Gates of Hell.</i> FORTIOR HIC EQVIDEM CAPTVS SPOLIAT PREMIT HOSTEM | <i>Samson carrying off the Gates of Gaza.</i> SIC FRACTIS PORTIS DEVS AVFERT DEBITA MORTIS. |

The figures are represented entirely in gilt metal, with engraved outlines. The colours are few in number, but the effect is very rich. The enamelled plates are inclosed in an elaborate border of gilt metal, which closely resembles in pattern and style those on the shrines at Maestricht, and the great corona at Aix-la-Chapelle; confirming the German origin of the work.

I have been thus minute in describing this object, as the style of the inscriptions and also the character of the workmanship somewhat resemble the three following specimens, which I am also disposed to attribute to the German school. They are—1. The Crosier at Goodrich Court; 2. the Bruce Bowl; 3. the Bowl from Warwick Castle.

1. The crosier now at Goodrich Court has for a long time been an object of much interest to writers on enamel. It was first published by Willemin, who stated that it was found in the tomb of Ragenfrois, Bishop of Chartres, who died about 960. It is represented in the accompanying woodcuts, one of which gives its general form, and the other two the ornaments on the knop and the crook developed. The knop (*see next page*) is ornamented with four medallions, formed by the interlacing of stems of foliage; inclosing four subjects from the history of David:—1. David Anointed by Samuel; 2. David Slaying Goliath with a Slingstone; 3. David Cutting off the Head of Goliath; 4. David Rescuing the Lamb from the Bear. The inscriptions describing these subjects are in four Leonine verses, as follows:—



*The general Outline of the Crosier, at
Goodrich Court*



*Ornamentations on the Crook of the Crosier
at Goodrich Court*

VITREOUS ART.

+ SCRIBE FABER LIMA: DAVID HEC FVIT VNCTIO PRIMA
 + HIC FVNDI FVSVS PROPRIIS MALE VIRIBVS VSVS
 GOLIAS CECIDIT + DAVID HIC CAPVT ENSE RECIDIT
 + VRSE CADIS VERMI DATVS A PVERO S[ED] INERMI.

Write workman with thy tool:—This is the first anointing of David. Here struck by a sling, Goliath, having made an evil use of his own strength, falls. Here David cuts off his head with a sword. Bear, thou fallest, given to the worms, by an unarmed boy.*



Pattern of the Knop of the Crosier at Goodrich Court, belonging to Colonel Meyrick.

The crook is ornamented with interlacing bands forming medallions, in which are represented the virtues, crushing under their feet the opposite vices. They are Fides, Idolatria; Pudicitia, Libido; Caritas, Invidia; Sobrietas, Luxuria; Largitas, Avaricia; Concordia, Discors. Above this again are various fantastic animals. The colours are very varied, and some of the details much shaded; the figures are represented in metal with engraved outlines. The end of the crook is in a separate piece, and may possibly have been an ancient restoration.

We have one more particular to mention, and not the least interesting, which is, that in a band below the knop is engraved the following inscription: + FRATER WILLELMVS ME FECIT. The name of the artist would either suit a German or French origin; though, in the latter case, we might perhaps have expected to see it written Gulielmus.

2. The Bruce bowl.—This remarkable object is in the possession of Mr. Bruce, of Kennet. It is said to have belonged to Malcolm Canmore and to Mary Queen of Scots; the latter tradition is probably well founded, as the bowl came into the family of its present possessor, with several objects which undoubtedly belonged to that queen. It is a covered bowl, probably a ciborium. The top is surmounted with a knop and four leaves, all enamelled; both the bowl and cover are ornamented with stems and foliage, forming six medallions on each, inclosing on the former, subjects from the Old Testament history, on the latter, a corresponding series from the New Testament. The figures are chiefly in gilt metal, but that of Christ is occasionally represented in pale lilac enamel; the background to them is blue or green. The enamels are very vivid in colour and abruptly shaded. The nature of the subjects is as follows:—

THE BOWL.

1. *The Circumcision of Isaac.*
 + PRECESSIT LAVACRYM SACRA CIRCVMCISIO
 SACRYM.
2. *Isaac bearing the Wood.*
 + LIGNA PYER GESTAT CRUCIS VNDE TIPVM
 MANIFESTAT.
3. *Sacrifice of Isaac.*
 + TEMPTANS TEMPTATVS ISAAC ARIES QVE
 PARATVS.

THE COVER.

1. *The Baptism of Christ.*
 + BAPTIZAT MILES REGEM NOVA GRATIA LE-
 GEM.
2. *Christ bearing the Cross.*
 + SIC ALAPIS CESVS PIA DVCTVR OSTIA
 IHESVS.
3. *The Crucifixion.*
 + IN CRUCE MACTATVR PERIT ANGVIS OVIS
 REVOCATVR.

* An outline of this crosier may be found in Martin et Cahier, "Mélanges d'Archéologie," tom. iv. p. 214. The learned abbé's translation differs in some particulars from that above; he has confused the anointing by Samuel with the coronation of David as king in Hebron, and reads VERMI PAGVS instead of VERMI DATVS.

VITREOUS ART.

THE BOWL.

1. *Samson breaking out of Gaza.*
+ SAMSON DE GAZA CONCLVSVS AB HOSTIBVS
EXIT.
5. *David rescuing a Lamb from the Boar.*
+ VRSVS OVEM LEDIT DAVIT* INVAT HVNC
QVOQVE CEDIT.
6. *Elijah being carried up to Heaven.*
+ IGNEVS HELIAM CVRRVS LEVAT AD THEO-
RIAM.

THE COVER.

4. *The Resurrection.*
+ SVRGIT DE TVMVLO PETRA XPS QVEM PETRA
TEXIT.
5. *Christ rescuing Souls from Hell.*
+ MORS HOMINEM STRAVIT DE HAC LIGAT
HVNC RELEVAVIT.
6. *The Ascension.*
+ QVO CAPVT ASCENDO MEA MEMBRA VENITE
SEQUENDO.

3. The bowl belonging to the Earl of Warwick is somewhat later in style than the Bruce bowl, but is also of much freer and finer drawing; so that the greater portion of the enamel has disappeared. It has, unfortunately, suffered from injury.† The subjects are represented



Enamelled Ciborium in the Collection of the Earl of Warwick.

in circular medallions, inclosed by the branches of a rich scroll, the leaves of which fill in the spaces. The figures are entirely in gilt metal. The ground of the subjects has been blue enamel, and the rest of the ground pale green: the foliage, and the upper and lower borders, have been richly enamelled in bright and strongly-contrasted colours. Over each subject is a Leonine verse describing it. The subjects are as follows:—

1. *The Sacrifice of Cain and Abel.* + AGNVS ABEL MVNVS AGNVM PRIVS OPTVLIT VNVS.
2. *The Circumcision of Isaac.* + PRECESSIT LAVACRVM SACRA CIRCVMCISIO SACRVM.
3. *Isaac bearing the Wood.* + LIGNA PVER GESTAT CRVCIS VNDE TIPVM MANIFESTAT.
4. *Sacrifice of Isaac.* + TEMPTANS TEMPTATVS ISAAC ARIES QVE PARATVS.
5. *Jonah issuing from the Whale's mouth.* + REDITVR VT SALVVS QVEM CETI CLAVSERAT
ALVVS.
6. *The burning Bush.* + QVI VELVD ARDEBAT RVBVS ET NON IGNE CALEBAT.

It will be seen that three of these subjects are described in the same lines as those on the Bruce bowl. The subjects on the cover were probably—1. The Presentation in the

* The substitution of T for D betrays a German origin.

† A coloured engraving of this bowl, from a drawing by Vertue, in the possession of the Society of Antiquaries, may be found in Shaw's "Decorative Art of the Middle Ages."

VITREOUS ART.

Temple; 2. the Baptism of our Lord; 3. Christ bearing the Cross; 4. the Crucifixion; 5. the Resurrection; 6. the Ascension.

We may also attribute to Germany the quadrangular *plaques* which are found in many collections, and which have a peculiar character, showing that they must have proceeded from the same *atelier*, and been made at the same period. The background of the figures is in metal; as are likewise the faces and hands, with strongly-marked outlines, generally filled with blue, but sometimes with dull red enamel. The dresses are in enamel, shaded abruptly with a preponderance of green and yellow: the usual border is a narrow band of pale blue or green, with a white margin. Where more elaborate borders are employed, they are usually executed by the *cloisonné* process, and are of stiff patterns, such as quatrefoils. The metal edge is frequently notched, so as to have a beaded appearance. The subjects are generally typical of the history of the cross, such as the enamel which forms the centre of a book-cover in Mr. Slade's collection (Plate 6, fig. 2), representing the raising of the brazen serpent. A fine specimen of the same workmanship may be found in the museum at St. Omer, being the foot of a cross.* The front of a cross of similar style is in the British Museum. In Plate 6 may be seen three other specimens of German enamels, one of which (fig. 5) represents Alexander the Great going to visit the birds in a car drawn by gryphons; a subject derived from the romance written by a Byzantine, Simeon Seth, about the middle of the eleventh century. The date of this class of enamels is fixed by the circular medallion preserved in the British Museum, representing Henry of Blois, Bishop of Winchester and brother of King Stephen, which was probably executed between the years 1139 and 1146.†

Should the various enamels above described be rightly attributed to the German enamellers, they give us a very high idea of the perfection in the art which was attained by that school. One of its principal characteristics seems to be the erudition and thought with which the subjects, generally selected from Scripture history, have been chosen. Its productions do not appear to have been as numerous as those of Limoges, and did not, therefore, become so widely known; but they seem to have avoided the monotony of many of the French productions.

4. LIMOGES ENAMELS.

The school of Limoges, owing probably to the fecundity of its productions, obtained a greater renown than any other during the Middle Ages, so that *opus de Limogia*, or *opus Lemoviticum*, became synonymous with enamelled work. Like most early manufactures, it has left us no trace of its origin. Its commencements may have been small, and the destruction that has taken place of ancient works of art may have embraced many of its earlier productions.

M. Labarte has argued, with some reason, that Suger would scarcely have sent to Lorraine for enamellers if there had been any in France; still, many parts of Lorraine were nearer to St. Denis than Limoges, and it is evident that Suger was determined to obtain the best workmen he could to decorate his abbey.

However, no documents have been brought forward which show the existence of enamellers at Limoges as early as the year 1145, when the Lotharingian goldsmiths were engaged at St. Denis; nor can any enamels undoubtedly of French origin be referred to so early a date. The most ancient specimen which has any claim to be of French workmanship is the tablet which was originally fixed over the tomb of Geoffrey Plantagenet, at Mans.‡

* Du Sommerard, "Arts du Moyen-Age," 9e série, pl. ix.

† Engraved in "Archæological Journal," vol. x. p. 9, and Labarte's "Handbook of the Middle Ages" (Murray), p. 146.

‡ Engraved in Stothard's "Monumental Effigies;" Du Sommerard, "Album," 10e série, pl. xii.; and Labarte's "Handbook," p. 124.

VITREOUS ART.

It is a quadrangular plate, on which he is represented, in a rich costume, holding in his right hand a sword, in his left a large azure shield, charged with lions rampant. Geoffrey, who was Count of Maine, died in 1151, and was buried in the church of St. Julian, at Mans, at the cost of the bishop, William de Passavant. Some doubts have been expressed as to the person represented in this enamel; Mr. Planché* being disposed to attribute the memorial to William d'Evreux, who died in 1118; M. Labarte,† to King Henry II., the son of Geoffrey. The first of these theories would carry the date too far back, while the last is quite untenable, as the arms are not those of a king of England.

The earliest mention of Limoges work that has been hitherto noticed is contained in a letter from an ecclesiastic to the prior of St. Victor, at Paris, in which he alludes to having shown him a book-cover, *de opere Lemovicino*, which he wished to send to the Abbey of Vutgam. M. Labarte has succeeded in fixing the date of this letter to the year 1170. The manufacture must have attained some celebrity, as in the year 1197, Falco, the founder of the church of St. Margherita at Veglia, in Apulia, records his having presented to it *duas tabulas aeneas superauratas de labore Limogiae*.‡ It must have been about this time that the two enamelled panels were executed which are preserved in the Hôtel de Cluny at Paris. One of them represents the Adoration of the Magi; the other, an interview between St. Nicholas and Etienne Muret, the canonized founder of the Abbey of Grandmont, near Limoges.§ There seems some probability that they formed part of the shrine of St. Etienne Muret, which was erected about 1189. Both panels are executed in a similar style, and in the same colours. The subjects have a plain gilt ground, and are placed under enamelled canopies, resembling that in the memorial of Geoffrey Plantagenet. The faces, with the exception of the head of Christ in the Nativity, are of a pale pink; the dresses are enamelled in various colours, with scarcely any shading save in the pale blue, which has white margins.

In 1180 died Henry I., Count of Champagne, for whom a splendid tomb was erected in the church of St. Etienne, at Troyes. It was chiefly formed of gilt metal and silver, but in some portions of it were inserted enamels with various geometrical patterns. If executed shortly after the count's death, this monument would belong to the twelfth century.||

It is scarcely necessary to prove from documents the existence of enamelling at Limoges during the thirteenth century. It was then that the art attained its highest perfection and greatest vogue: its productions appeared in profusion, ornamenting the churches of all parts of Europe. For the large cathedrals and abbeys there were splendid altar-pieces and shrines; for the smaller churches, crucifixes, candlesticks, pyxes, reliquaries, and other sacred utensils; and its inferior productions must have been within the reach of the poorest chapel. These objects, moreover, had the merit of making quite as good an appearance as the finest gold and silver work of the wealthy churches. The great lord had his enamelled tomb; the knight had enamels for the trappings of his horse, for his sword pommel, and his belt; the moderately wealthy had enamelled basins for their halls, and caskets for their wives' trinkets. The enamellers of Limoges catered for all tastes; and if they frequently allowed themselves to become artisans rather than artists, to produce quantity rather than quality, it was the fault of those who accepted their productions without complaint. When we see how numerous the enamels are still, and we consider the disturbances from which Limoges and its neighbourhood have suffered,—the ravages of the English during the fourteenth

* Journal of the Archaeological Association, i. 29.

† Recherches sur la Peinture en Email, p. 56.

‡ Ughelli, "Italia Sacra," vii. 942.

§ They are engraved in Du Sommerard, "Album," 2e série, pl. xxxviii.

|| An engraving of this tomb, which is now destroyed, may be found in Arnaud, "Voyage Archéologique dans l'Aube." Troyes, 1837.

VITREOUS ART.

century, the still more destructive effects of the Huguenot troubles, and of the French Revolution,—we shall form some idea of the immense quantity which must have been produced. Nor was the renown of the manufactory confined to its own country: both in England and Italy we find mentioned in inventories the *opus Lemoviticum*; and not only have some of the English churches preserved their ancient shrines of this material, but, from time to time, the battered remains of similar objects are found in our fields and rivers.

Before describing the various classes of objects which were produced by the workshops of Limoges, it may be as well to notice briefly the various styles of decoration which were employed there. Of these we find two marked varieties, belonging to different dates. In the earliest of them the figures are represented in enamel on a gilt metal ground; the flesh-tints in white or pink enamel; the dresses in various colours, slightly shaded: the metal background is not unusually diapered with stiff engraved foliage. The enamels of this description belong chiefly to the twelfth century. A little later, the faces are represented in relief, and the shading of the dresses becomes more strongly contrasted. In the enamels of the thirteenth century, the figures are represented entirely in gilt metal, either in very low relief below the surface, or in full relief, when they are generally formed of separate pieces fixed on. The backgrounds are enamelled generally in blue: some of them are diversified by horizontal bands of a paler tint, and rosettes or flowers of bright colours; others are decorated with running scrolls terminating in rich flowers. (See Plate 8, fig. 1.)

The most important works in enamel, for size and elaboration, were the altar-pieces and tombs. A fine specimen of the former was to be seen before the Revolution, in the abbey of Grandmont. The greater part of the tombs have disappeared; but a happy accident has preserved drawings of many of them, which are now in the Bodleian Library. We have mentioned the tablet representing Geoffrey Plantagenet: an enamel of nearly the same date was formerly in the cathedral at Angers, representing Bishop Ulger, who died in 1149. The tombs erected about 1247 for two of the children of Louis IX., at Royaumont, are still preserved.* At a somewhat later date, we hear of several memorials of the family of Dreux, who were connected by marriage with the Vicomtes of Limoges. Towards the close of the thirteenth century, so great was the reputation acquired by Limoges for its enamelled tombs, that, in two instances at least, they were brought to England: in 1276 a tomb of this kind was made for Walter de Merton, Bishop of Rochester; the artist employed was Master John, of Limoges; and we find in the "Customale Roffense" a record of the expenses for conveying the effigy from Limoges to Rochester, as well as for setting it up, &c. This monument no longer exists, but in Westminster Abbey are the remains of the tomb of William de Valence, Earl of Pembroke, who died in 1296, which are enamelled in the style of Limoges.† We might naturally expect to find such a memorial of this nobleman, as he was a younger son of the house of Lusignan which had possessions in the Limousin. One of the latest of the tombs appears to have been that of the Cardinal de la Chapelle Taillefer, who died in 1312; it seems to have been made by two brothers, I. and P. Lemovici.

The shrines and reliquaries were generally formed like small chapels, with pointed roofs; the figures were usually confined to the front and two ends, the back being ornamented with patterns. The subjects most frequently to be met with are, the Martyrdom of Becket, the Adoration of the Magi, and representations of our Lord and the twelve Apostles. One of the finest specimens that have been preserved is the shrine representing the acts of St. Calminius, formerly at Mausac.‡ The legend of St. Valerie may be

* See Willemin, "Monuments Inédits," pl. 91; and Millin, "Antiquités Nationales," tom. iv. No. xi. pl. 3. They are now at St. Denis.

† Engraved in Stothard's "Monumental Effigies," p. 41.

‡ Du Sommerard, "Album."

VITREOUS ART.

found on several reliquaries, as might be expected from the reverence paid to that saint in the Limousin, and her connection with the history of St. Martial. One of these is represented in Plate 8 (fig. 2), from the collection of Mr. Magniac: it is of the thirteenth century, and $13\frac{3}{4}$ inches in length. The end of a fine shrine is represented in Plate 7, fig. 2, from Lord Hastings's collection. On it are two saints, crowned; below them, open sarcophagi, and the inscription *EXULTABUNT DOMINO OSSA HUMILIATA*. The corresponding end is in a collection at Lyons,* the only difference being in the inscription, which reads *CVSTODIT DOMINVS OMNIA OSSA SANCTORVM*. The shrine of St. Agatha, in the cathedral at Catania, in Sicily, records its having been made by John, son of Bartholus, of Limoges, in 1376.

The ornaments of the altar were also enamelled; such as crucifixes and candlesticks. The latter are peculiarly elegant, having generally triangular bases, slender stems with knops, and a pricket at the top to support the candle. A fine pair is preserved in the collection at Goodrich Court,† one of which is represented in Plate 8, fig. 3; another pair of very similar workmanship is the property of the Rev. George W. Brackenbridge. On the sides of the bases are medallions inclosing men armed with a club and shield, supported

by two lions, as will be seen by the annexed woodcut. The cruets for containing the eucharistic wine and water were also enamelled, as is shown by the specimen in the collection of the Marquis of Breadalbane, Plate 8, fig. 2. The employment of enamelled copper for pyxes and *ciboria* to contain the host was frequent;—the larger examples were in the form of covered cups; a splen-



Enamelled Base of a Candlestick belonging to the Rev. George W. Brackenbridge.
Width, $6\frac{1}{2}$ inches.

did specimen of which is preserved in the Louvre; it is especially interesting from its bearing the name of its maker, Master G. Alpais, of Limoges: a bowl evidently by the same hand is in the British Museum. The *ciboria* were also made in the form of doves, and suspended over the altars. The more ordinary pyxes are shaped like circular boxes with conical tops, and are generally ornamented with angels, coats of arms, or scrolls.

There were many other uses to which enamel was applied; such as censers and vessels for incense, book-covers, &c. It was also in use for basins, some with and some without spouts. They are not usually ornamented with subjects of an ecclesiastical character, and may have been employed in halls and refectories. They were made in pairs, and the mode of using them seems to have been for the attendant to hold the basin without the spout before the person, and to pour water over the hands from the one with the spout. A good specimen of these is shown in Plate 7, fig. 1, from Lord Hastings's collection: it is nine inches in diameter, being the average size of these objects.

Enamel was also successfully applied to crosiers. The forms are usually more elegant than the one made by Frater Willelmus, represented in page 20, but they are less elaborately ornamented; they are generally composed of a snake curled round, so as to form the crook, and contain sacred subjects; such as Adam and Eve; the Annunciation; the Coronation of the Virgin; and St. Michael and the Dragon. The knop is usually formed of

Engraved in "Mélanges Archéologiques," tom. i. pl. xlv.

† For a detailed account and engraving of these candlesticks, see "Archæologia," vol. xxiii. p. 317.

VITREOUS ART.

dragons in relief.* The preservation of many of these crosiers is due to their having been deposited in the tombs of bishops. They have not only been found so placed in France, but one was discovered in Wells Cathedral and another in Ireland, both of them undoubtedly of Limoges workmanship.

The enamelled productions of Limoges appear to have fallen into disrepute during the fourteenth century, either owing to their monotonous and inferior execution, or to the preference given during that century to carvings in ivory and works in the precious metals for church purposes. The fashion, in fact, had gone by; and though it is probable that the workshops continued for a long time to produce religious furniture in gilt copper, it was not till a new phase of the art appeared that the ancient city regained its position as the principal seat of enamelling.

5. TRANSPARENT ENAMEL.

While the artists of Limoges were actively engaged in supplying Europe with their enamelled wares, their contemporaries in Italy were introducing a new style of enamel, destined to become nearly as popular in France. Its peculiarity consisted in the designs being chiselled in very low relief, and showing through a transparent coating of enamel of various colours, the outer surface of which was level. This invention was due to the goldsmiths, the beauty of whose productions it would naturally enhance. In 1286, John of Pisa enamelled portions of the silver altar-piece which he made at Arezzo; but the most important work was the reliquary at Orvieto, executed by Ugolino, a Sienese goldsmith, to contain the miraculous wafer of Bolsena. This object, which is of large dimensions, represents the façade of the cathedral, and is covered with enamelled plates, representing on one side the history of the miraculous wafer; on the other, the Passion of our Lord. To enumerate the enamellers in this style would be to give a catalogue of the Italian goldsmiths of the fourteenth and fifteenth centuries, and would include the great names of Pollaiuolo, Francia, and others.

This mode of enamelling on silver seems to have speedily found its way to France, where it was much employed by the goldsmiths to ornament the fine services of plate which the

princes of the blood vied with one another to accumulate. On examining the inventories of this period, we shall find innumerable entries which show the success to which the French artists had attained. A manufactory of small enamels of this description appears to have existed at Montpellier during the fourteenth century; as we learn, from complaints that were made by the enamellers of that town, that the King of France's moneyers interfered with them. It is possible that these moneyers made small copies of medals which they enamelled; such as the silver counter or medallion in the British Museum, copied from a gold coin of Philip de Valois, and enamelled



Portion of the Mounting of the Bruce Horn, the property of the Marquis of Aylesbury.

in transparent colours, though not entirely according to the Italian process.

* Most of the varieties of enamelled crosiers may be found in the Abbé Martin's article, "Le Baston pastoral" (*Mélanges Archéologiques*, tom. iv. p. 161).

VITREOUS ART.

The beauty of the Italian enamels was exemplified at Manchester by the exquisite morse belonging to Mr. Magniac.* The cup belonging to the corporation of Lynn is ornamented in a similar manner; but owing to frequent restorations, it is doubtful whether any of the original enamels remain.

The use of enamels of the same kind, but with a larger part of the silver visible, is



Engraving of the St. type of the Bruce Horn, and the Arms of Robert Bruce, Earl of Moray.

shown by the Bruce horn. It bears upon it the arms of the ancient Earls of Moray, probably of Thomas Fitz-Randolf, nephew to Robert Bruce, and Regent of Scotland, who died in 1331. The accompanying woodcuts represent the junction of the strap and a portion of the mounting of the mouth, on which may be seen a king, possibly Robert Bruce, between two other figures† (*see previous page*). Another magnificent specimen of this work may

be seen in some portions of the crossier of William of Wykeham, belonging to his noble foundation, New College, at Oxford.‡

6. PAINTED ENAMELS IN ITALY.

It is uncertain whether Italy or France first practised this mode of enamelling; as, however, the Italian process approaches more nearly to the translucent enamel, and was far shorter in duration than the French, we may give it the precedence. The materials on which it was executed were silver and copper. Specimens of the former are of rare occurrence; the background and some of the outlines are engraved on the metal, and show through the transparent colour; the details are painted in white, and heightened with gold. Although pleasing in design, they are not satisfactory in effect, owing to the hardness of the execution. A good specimen of this work may be seen in the Louvre, and in a medallion in the British Museum, which is remarkable for being painted with subjects on both sides. The enamels on copper are executed in opaque colours: we may notice a round medallion mounted as a pax, from the Bernal collection, now in the British Museum.

The most remarkable specimens, however, of the art of enamelling in Italy are the dishes, ewers, flagons, and other decorative vessels, usually termed Venetian, which, in beauty of form and colour, are quite equal to those of Limoges. Two specimens are shown in Plate 17,—a deep plate from Mr. Rohde Hawkins's collection, and a bowl and cover belonging to Lord de Tabley. The copper, after being fashioned into the requisite shape, appears to have been covered with a thick coating of white enamel, some portions of which were then painted with a rich green and a dark blue; a few spots of opaque red, or turquoise-colour, were added in imitation of jewels, and then elegant arabesques formed with gold leaf, and slightly tooled, were scattered over the surface. In some few specimens, figures occur, as portions of armorial bearings, &c.; but they are very ill executed, and greatly mar the effect of the patterns.

* Engraved in Shaw's "Decorative Arts of the Middle Ages," pl. 7.

† An engraving of the horn may be found in "Archæologia," vol. iii. pl. vi.

‡ Engraved in Carter's "Ancient Sculpture and Painting," pl. lxxxiii.

VITREOUS ART.

7. PAINTED ENAMELS OF LIMOGES.

During the latter half of the fifteenth century Limoges regained the lead in producing enamels. We are not acquainted with the cause of this revival, which may possibly have been produced by the change which was taking place about that time in glass-painting. The ancient windows were formed of a mosaic of pieces of glass of different colours, on which the outlines were painted in brown enamel; but towards the close of the fifteenth century a different process was introduced, consisting in applying vitreous colours to white glass, several colours being employed on the same piece of glass. This may have led to applying the same colours to metal; at any rate, some of the principal enamellers of Limoges were also glass-painters.

For the convenience of description, we may divide the painted enamels of Limoges into four classes:—1. The Early style, from about 1475 to 1530. 2. The Fine style, from 1530 to 1580. 3. The Minute style, to about 1630. 4. The Decadence, to the close of the manufactory in the eighteenth century.

1. The Early enamels were generally executed on stout plates of copper, nearly flat; the back was coated with a thick and opaque layer of enamel, to prevent the metal from being warped in passing through the furnace. The surface to be ornamented was covered with brown enamel, and the details of all kinds painted in opaque white; such portions as were to be coloured were then glazed over with transparent enamel, and the lights and smaller details were picked out with gold; to increase the rich effect of the painting, small discs of foil, called *paillettes*, were fixed to the enamel and covered with colour, so as to have the appearance of gems. The tints in the Early style are very varied, and exceedingly vivid; the faces are generally too purple in tone, and the white enamel is sometimes laid on so thick as to appear in relief. The designs have a Flemish look, and resemble illuminations; on the edges of the dresses are frequently inscriptions in gold, giving the names of the personages represented. Another peculiarity of these enamels is the metal framework in which they are enclosed being ornamented with pairs of leaves united by twisted stalks.

The early enamellers appear to have received the patronage of some of the principal people of the time. On the wings of the fine triptych exhibited at Manchester by Mr. Danby Seymour, M.P., are represented Louis XII. and Anne of Brittany, with their patron saints and armorial bearings. Its date must therefore be between 1499 and 1513. The wings of a triptych in the Rattier collection have on them portraits of Peter, Duke of Bourbon, and his wife, Anne of France, which fix its date from 1474 to 1503. Another specimen, which is in the Hôtel de Cluny, and represents the Crucifixion, has in one corner the portrait of the person at whose expense it was painted, and also a figure of René, king of Provence. From the inscription upon it we learn that it was painted by Nardon Penicaud of Limoges, on the 1st of April, 1503. Mr. Seymour's triptych is evidently by the same hand, as is likewise a very fine quadrangular tablet in Mr. Bale's collection, represented in Plate 9. It was formerly in the Preaux collection, and is a remarkable specimen of the Early period. A triptych which may be by the same artist is in Mr. Addington's collection. Nardon Penicaud appears to have been the principal enameller in the Early style, though we also find works by Jean Penicaud. The subjects at this period were chiefly religious, but we may notice as exceptions the series illustrating the *Æneid*, some of which were exhibited by Mr. Magniac.

2. The *Fine style*.—Owing probably to the great influence of Italian art on the French school at the commencement of the sixteenth century, a considerable change took place in enamels; the painters sought to improve their designs, and, abandoning the excessive richness of the

VITREOUS ART.

earlier style, to produce a brilliant effect by a high glaze and finish. Many of their most successful works are executed merely in black and white, with occasionally a slight tint on the flesh and a cool tone on the ground. The use of *paillettes* was abandoned, the plates of copper were made thinner and more convex, and the enamel of the back nearly transparent. The family of Penicaud continued to take no mean part in the progress of the manufactory; at least three of its members have left behind them productions of importance. They usually stamped the copper before it was enamelled with a crowned cypher composed of P and L, possibly Penicaud Limousin. Jean Penicaud the younger was a man of considerable talent; his enamels are remarkable for their brilliancy and transparency, but he was unfortunately too fond of using *paillon*, that is, placing a sheet of silver foil under some of the colours, in order to obtain greater brilliancy, which has spoilt many of his works by its liability to suffer from injury and decay. Another Penicaud who has not signed his works, excepting with the family stamp, was evidently a still greater artist, and his productions may be ranked among the finest of the school of Limoges. I should be disposed to attribute to him the very charming enamel from Warwick Castle, represented in Plate 16, fig. 1. Another of this family, Pierre Penicaud, painted in the same style and with considerable brilliancy, but his drawing is apt to be careless and extravagant.

We now come to Leonard Limousin, the greatest of the enamellers of Limoges: his earliest signed works commence in 1532, and he continued for about forty years to paint in enamel; the latest being in 1574. One of his earlier productions was a series of eighteen pictures, representing the Passion, exhibited at Manchester by Lord Hastings.* The drawing is poor, but the colours are brilliant, and resemble in tone the earlier enamels. The same remark applies to a Crucifixion, dated 1539, from the Bernal collection, exhibited by the department of Science and Art. Indeed his devotional pictures, which were generally executed in colour, are seldom favourable examples of his skill. The only exceptions to this are the two large compositions formerly in the Sainte Chapelle at Paris, and now in the Louvre, representing sacred subjects, together with kneeling figures of Francis I., Henry II., and their queens. These important works are dated 1553. His vases, covered cups, and other pieces of furniture or ornament, are distinguished for their elegance and delicate taste. A very beautiful chessboard painted in 1537, is preserved in the Louvre. In the following year he made the magnificent horn exhibited by Mr. Magniac: it is divided longitudinally into two portions, one of them painted in *grisaille*, the other in colours. In 1552 he made the fine enamelled fountain in the collection at Narford. In the same collection may be found a remarkable dish, representing the Feast of the Gods, after Raphael; contemporary portraits are, however, substituted for some of the heathen divinities. It is dated 1555, and has on it the arms of the Constable de Montmorency. It is to Leonard, or one of his school, that we may attribute the circular dishes from Warwick Castle, one of which, in *grisaille* on a blue ground, is represented in Plate 10, fig. 3.

The class of works, however, in which Leonard Limousin surpassed all others of the enamellers were his portraits: some of these he executed as early as 1539; viz., a portrait of Luther, exhibited by Mr. Brett. To about the same period may be ascribed the portrait of Charles Tiercelin, in the Soulages collection. In 1556, he commenced a magnificent set of portraits, painted on oval plates; about eighteen inches high, and enclosed in frames composed of various pieces of enamel set in gilt wood. Eight of this set have been preserved; viz., Francis II., Francis of Lorraine, Duke of Guise, the Constable Montmorency, Catherine de Medicis, Elizabeth and Margaret of Valois; the Cardinal of Lorraine, and Jaques Amyot. The first three are in the Louvre; the other five belong to Mr. Danby

* Debruges Dumenil Collection, No. 696.

VITREOUS ART.

Seymour, M.P., and were exhibited at Manchester. Elizabeth of France is represented in Plate 12, and is signed by the artist, and dated 1556. At a still later date, he painted with a hand enfeebled by age, a strange representation of Charles IX. as Mars, and other royal personages in similar characters.

Pierre Raymond commenced enamelling as early as Leonard Limousin, and continued his labours still longer; his earliest production being dated 1534, his latest 1578. He was one of the most industrious of the enamellers of Limoges, and left behind him an immense number of works; they are generally executed in *grisaille* with pale flesh-tints. His coloured enamels, which are not common, are painted with very little *paillon*. His chief defects are the hardness of the outlines and the dry character of the shading, giving to many of his compositions the appearance of engravings transferred to copper. One of his earlier works, a magnificent triptych in colours, at Hamilton Palace, bearing the early date 1539, is at the same time one of the most successful of his paintings, and shows too clearly that this artist, in striving to produce a large number of works, overlooked all opportunities of improving himself. His dishes, ewers, candlesticks, cups, and plates are all very charming and very decorative, but they present us with little variety. A fine dish belonging to Mr. Addington, engraved in Plate 15, represents the Judgment of Paris, after the print by Marc-Antonio, and exemplifies both the faults and merits of this enameller. The elegant ornamentation of his covered cups is shown in Plate 13, from a specimen belonging to Mr. Mayer.

A contemporary, and possibly a pupil of Leonard Limousin, has produced a good many works, which he has only signed with his initials, C. N., and has dated 1539 and 1545. His colouring resembles that of Leonard, and is not unpleasing, but his drawing is very exaggerated and grotesque: his figures have generally a scared appearance, owing to the way in which he has drawn the eyes. This artist seems to have painted several hexagonal saltcellars with heads of Paris, Helen, and other mythological personages; among which we may probably include the specimen in Plate 10, fig. 2. One of his finest productions, an ewer, dated 1539, was exhibited at Manchester by Lord Hastings, having formerly been in the Didier Petit collection. It has on the foot the name of IERAN VULLIN, for whom it was probably made.

The family of Courtois produced two enamellers of distinction; of these, Pierre Courtois was an artist of considerable merit, though his works have not been so much sought after as those of Jean Courtois. His most remarkable productions are the large medallions in relief representing the Gods and Virtues, which were made in 1559, to decorate the Château de Madrid. These medallions are no less than four feet nine inches high, but are in reality formed by the union of several enamelled plates, the junctions of which are concealed with care. At Manchester was a fine casket by this artist, signed P. Courteys, belonging to Mr. Field. The enamels of Jean Courtois are well known by the shining black of his backgrounds and the salmony tone of his flesh-tints. He was very successful in ewers, of which a fine specimen is shown in Plate 14, fig. 1, from Mr. Addington's collection. His coloured enamels are remarkable for their vivid and perhaps over-wrought effect. One of the finest specimens is represented in Plate 11. It is a large oval plate, 20½ inches in height, possibly intended to be placed behind a light, and represents an allegorical figure of Grammatique. It is wonderfully brilliant in colour, but is defective as a work of art, from the want of concentration in the design.

An enameller not unlike Pierre Courtois in style, produced several pleasing works: this was Jean Court dit Vigier, who has dated a few of his enamels from 1555 to 1557. His productions were chiefly painted in *grisaille*, with a very delicate flesh-colour. We may probably attribute to this master the tazza belonging to the Marquis of Breadalbane, in Plate 10, fig. 1; and possibly the ewer in Plate 14, fig. 2, from Warwick Castle. The

VITREOUS ART.

last of these is in colours, but resembles in execution a casket, likewise in colours, in the British Museum, signed, A LIMOGES PAR JEAN COURT DIT VIGIER. 1555.

One of the finest of the Limoges enamellers is the artist who signs his works M. D. PAPE, or with some portions of these letters, and who has been identified with Martin Didier, the royal enameller from about 1574 to 1609. These dates, however, do not seem to agree with the style of his enamels, which seem to belong to the first half of the sixteenth century. His paintings are very remarkable for their artistic effect, though sometimes somewhat hazy in execution.

3. The *Minute style*.—Jean Courtois, by his profuse use of *paillon*, and the over-richness of his colouring, prepared the way for several enamellers who appeared towards the end of the sixteenth century, possibly his pupils, who are all distinguished by a very finical execution. The principal of these is Susanne Court, the daughter, it is supposed, of the enameller Jean de Court. Her flesh-tones are of a dead white, and her faces in profile, appearing suddenly, amidst a profusion of rich blue, green, and purple, in which the dresses of the figures, as well as the backgrounds, &c., are represented. The outlines and details are mostly heightened in gold. Four artists of the name of Limousin, no doubt relations of the great Leonard, resemble Susanne Court in colouring, but surpass her in execution. These were Jean, Leonard, Joseph, and François Limousin. Their works are usually small, such as saltcellars and mirror-cases, the ornaments of which are taken from the prints of Etienne de Laune. An enameller who signed his works I. R., possibly Jean Raymond, appears to have flourished at the commencement of the seventeenth century; he has left several remarkable paintings, in which the red enamel is generally treated with success.

4. The *Decadence*.—After 1620, the vogue of Limoges enamels appears to have decreased. The introduction of enamelling on gold, by Tontin, seems to have thrown the art comparatively into discredit; and the artistic merit of the enamellers themselves was not sufficient to redeem it. Henri Poncet produced some enamels in *grisaille*, of a certain merit. The family of Nouailler counted among its members several enamellers, who emulate one another in the hardness of their colouring and the insipidity of their designs. Another family who supplied Limoges with its latest artists was that of Laudin: their works are somewhat superior to those of the Nouaillers. A favourable specimen of Noel Laudin is shown in Plate 16, fig. 3, representing an oval medallion $8\frac{1}{4}$ inches high, in the Marquis of Bath's collection. It is signed on the reverse, N. Laudin, l'ené émailleur. His brother, Jean Laudin, although one of the latest, is incomparably the best of the enamellers of the Decadence, and has produced some paintings in *grisaille* of considerable merit: he appears to have been very industrious, and to have produced an immense number of works.

With the Laudins terminated the series of artists who had thrown so much lustre on the town of Limoges by their brilliant productions, which may now be found treasured up in the public museums and private collections in every part of Europe. It has been impossible within the limits of this notice to do justice to each of the artists, or even to mention their principal works. This has been so ably done by Count Léon de Laborde, in his "Notice des Emaux du Louvre," a model for all museums of what constitutes a really valuable catalogue, that the deficiency will not be regretted.

8. MISCELLANEOUS FABRICS.

A manufacture of enamels copied from that of Limoges, but executed on gold or silver in combination with filigree, appears to have been commenced in Russia during the seventeenth century; but its productions are more curious than beautiful. At the commencement

VITREOUS ART.

of that century, Jean and Henri Toutin carried on the process which had been commenced by Leonard Limousin, of painting in colours on a white ground; but they applied it to gold, and restricted the use of it to small objects. The watchmakers at Blois, such as Morlière and Vauquer, continued this process, which ultimately produced the exquisite miniaturists Petitot, Bordier, and Zine. Still later we find Dresden busily occupied in enamelling snuff-boxes and candlesticks, and in England enamels were produced at Battersea and at Liverpool, to which the art of transferring from engravings, then recently discovered, was applied with success. To trace, however, the history of enamelling in all its ramifications would far exceed the limits of this treatise and the patience of the reader.







A VENETIAN GLASS TAZZA FROM THE COLLECTION OF G.S. NICHOLSON, ESQ.
 A VENETIAN GLASS SALVER FROM THE SOULAGES COLLECTION









Printed at Lith

J. P. Morris, Designer

Printed at Lith

VENETIAN GLASS

FROM THE COLLECTION OF THE EARL OF CADOGAN
 OCTAVIUS COOPE, ESQ.
 THE DUKE OF BUCCLEUCH
 THE EARL OF CADOGAN.
 G. S. NICHOLSON, ESQ.

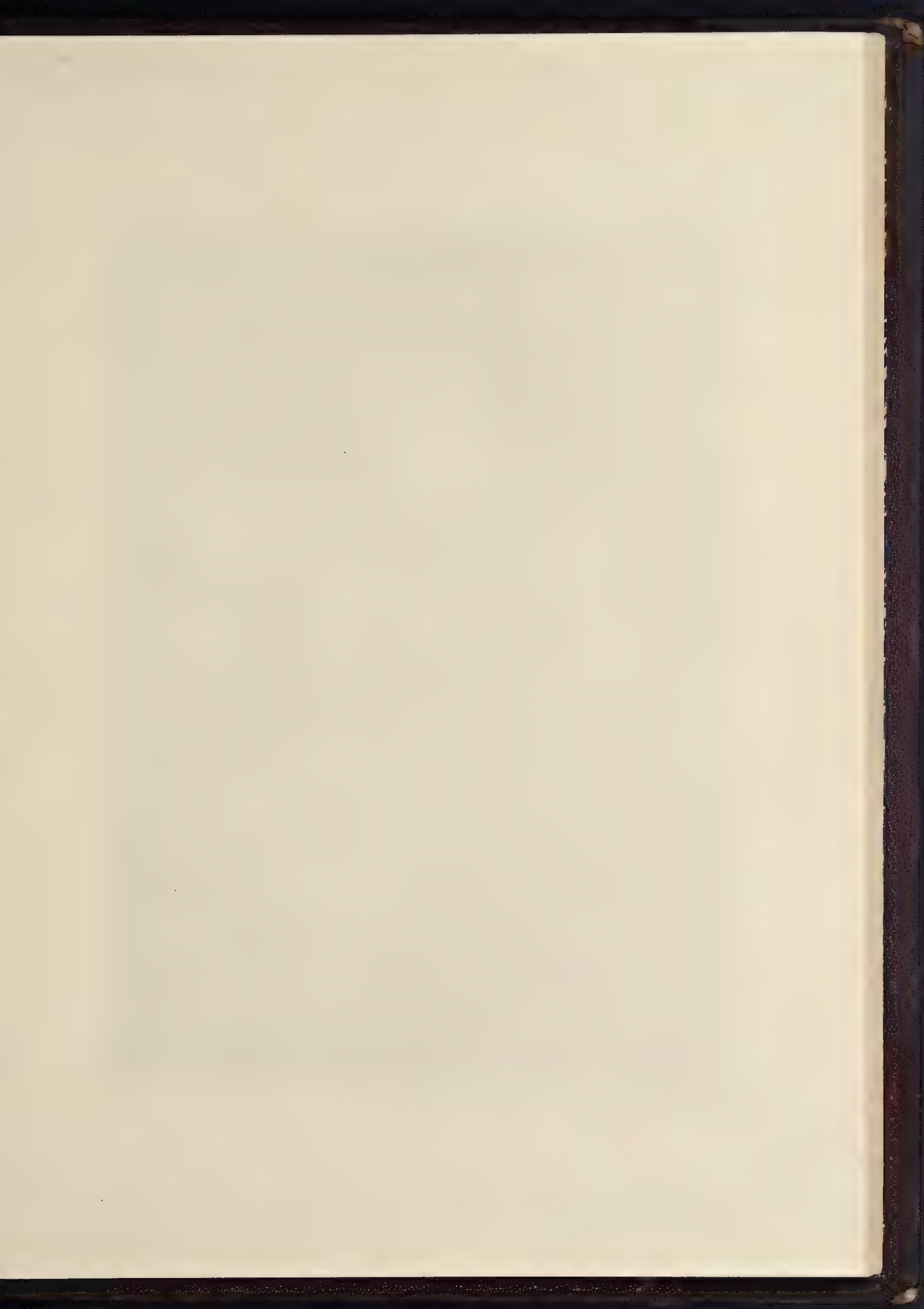
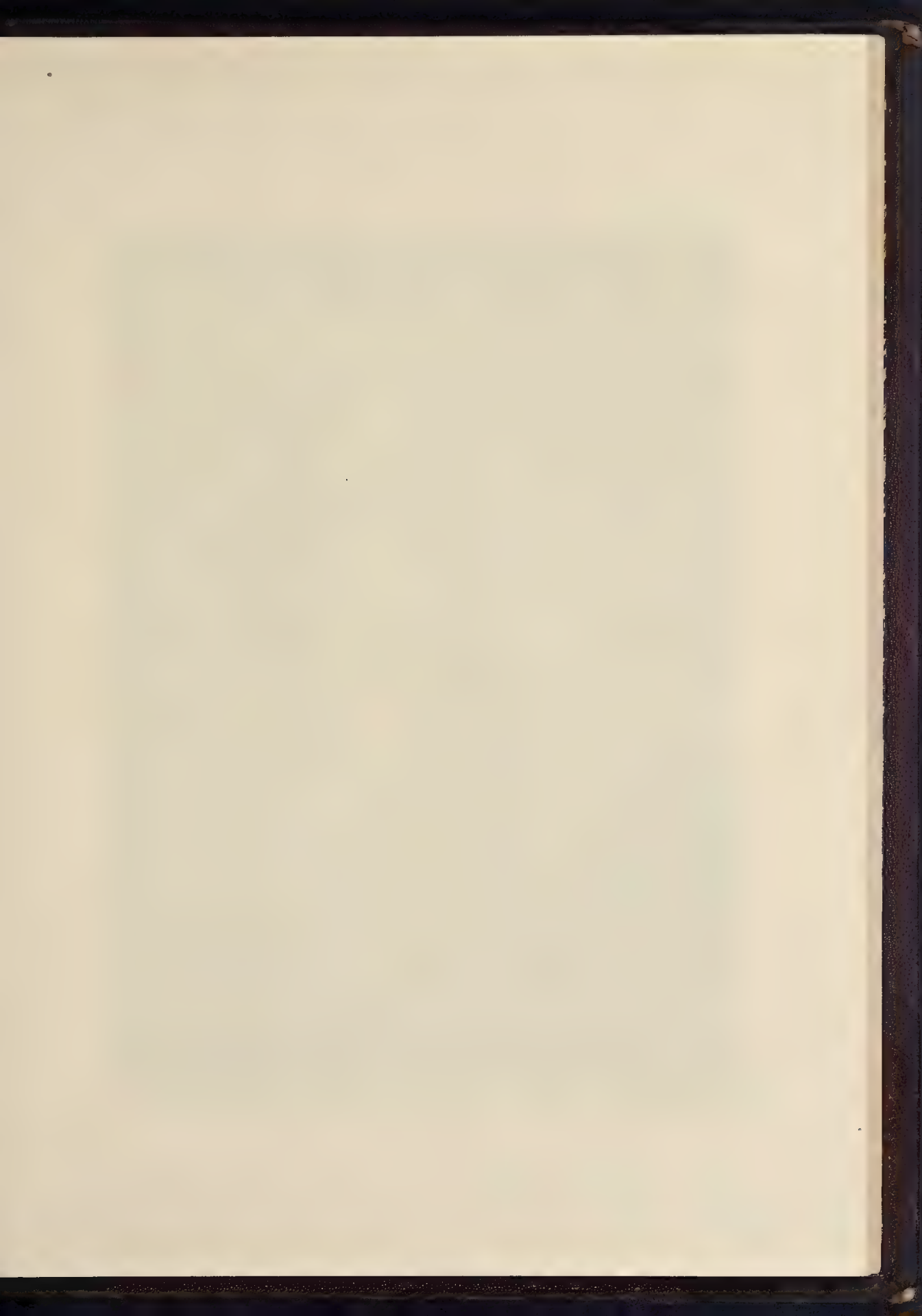




FIG. 1. LAY.
MUSEUM OF THE UNIVERSITY OF OXFORD



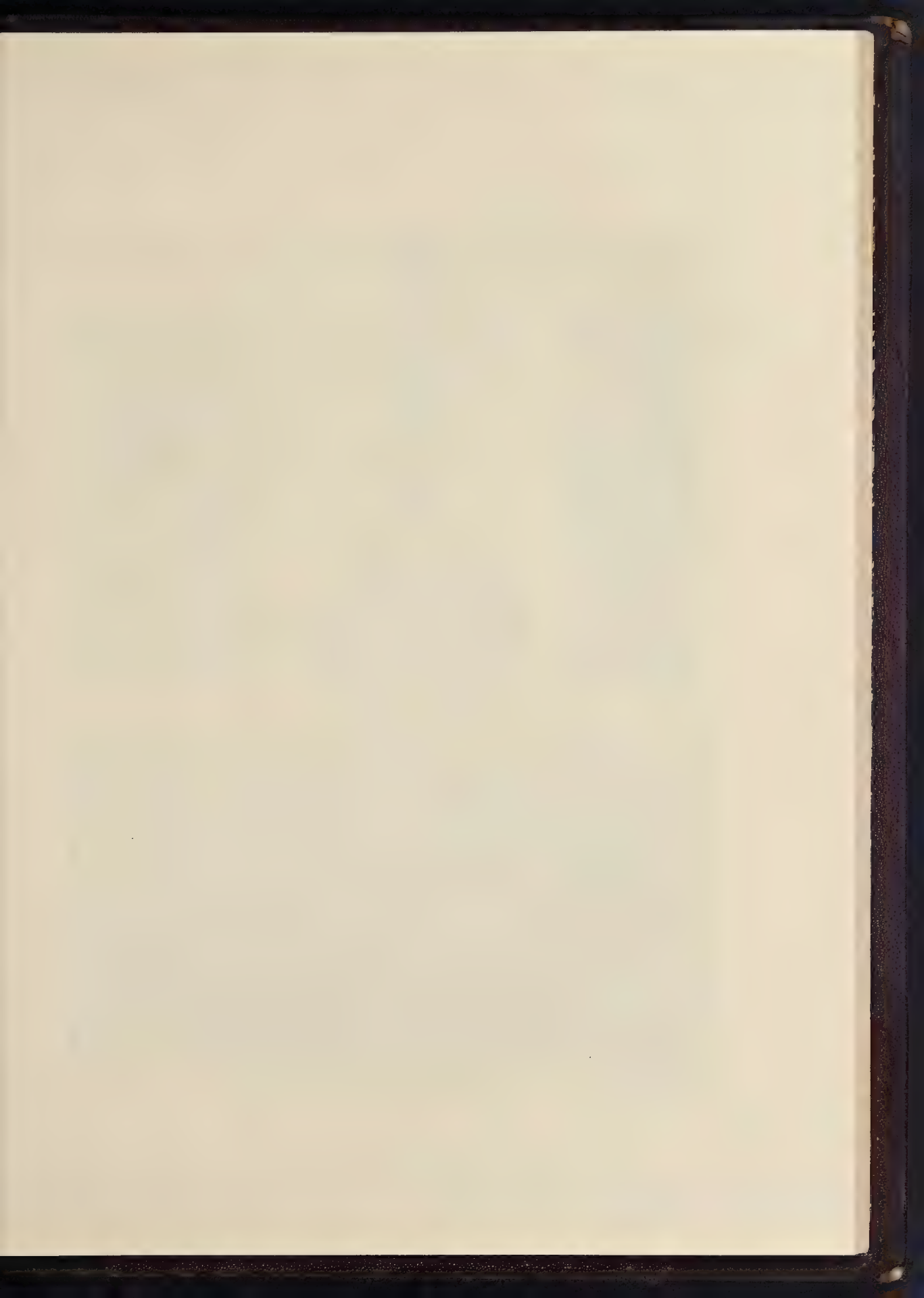


F. Bedou. Del. et. Lith.

J. B. Waring. Dux.

2

| | |
|---------------------------------|---------------------|
| PROPERTY OF THE EARL OF CADOGAN | |
| A GERMAN WIEDERKOM | ROBERT NAPIER, ESQ. |
| A GERMAN DRINKING GLASS | FELIX SLADE, ESQ. |
| | ROBERT NAPIER, ESQ. |

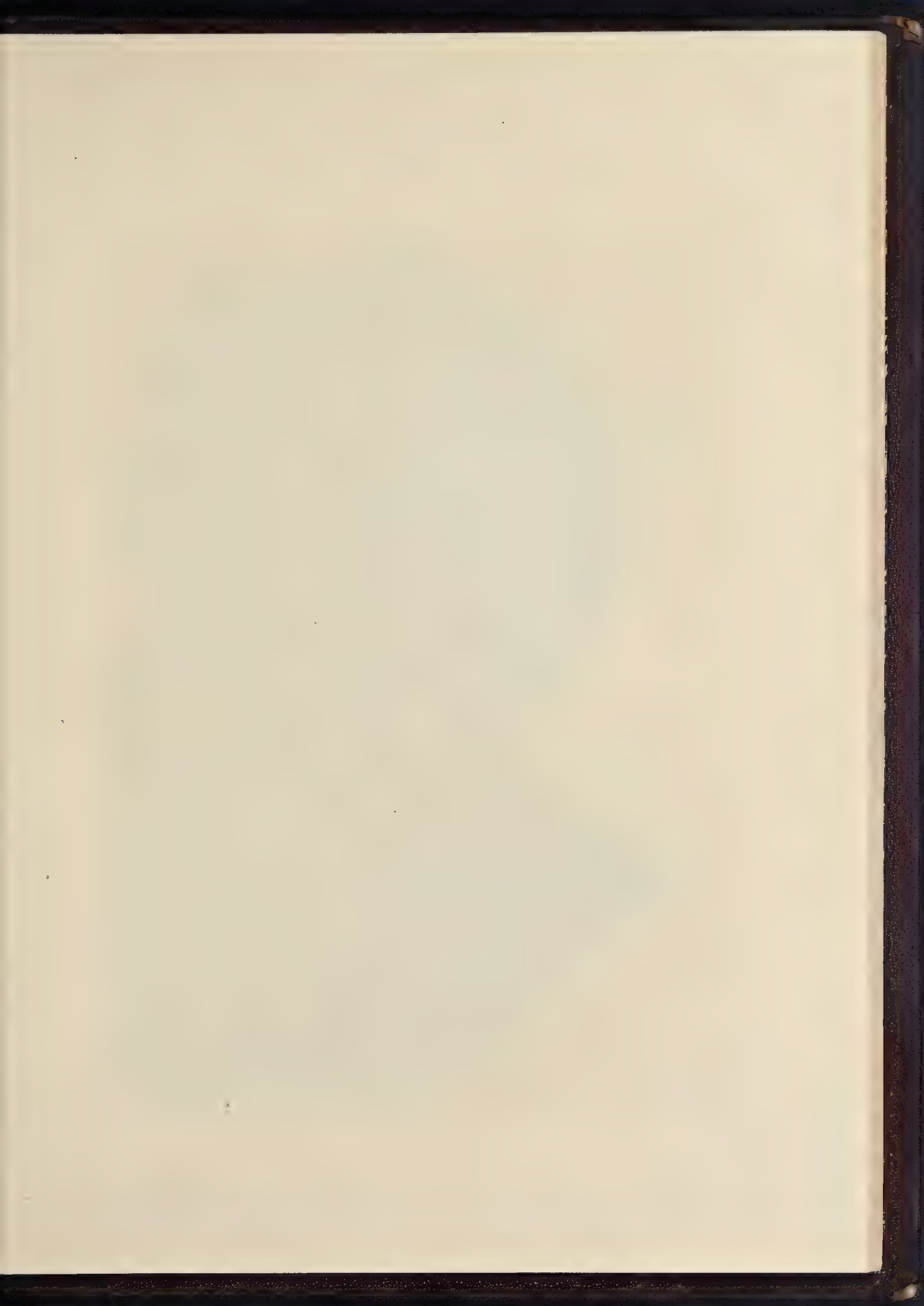




J.B. Waring, Dirax¹

1 A GREEK ENAMEL PECTORAL CROSS, 10TH CENTURY
THE PROPERTY OF H. B. BERNARD, ESQ. M.P.
2 GERMAN ENAMEL THE PROPERTY OF F. BLADE, ESQ.

BY COLUMBA'S COLLEGE NEAR DUBLIN
W. M. ROLLS, ESQ.



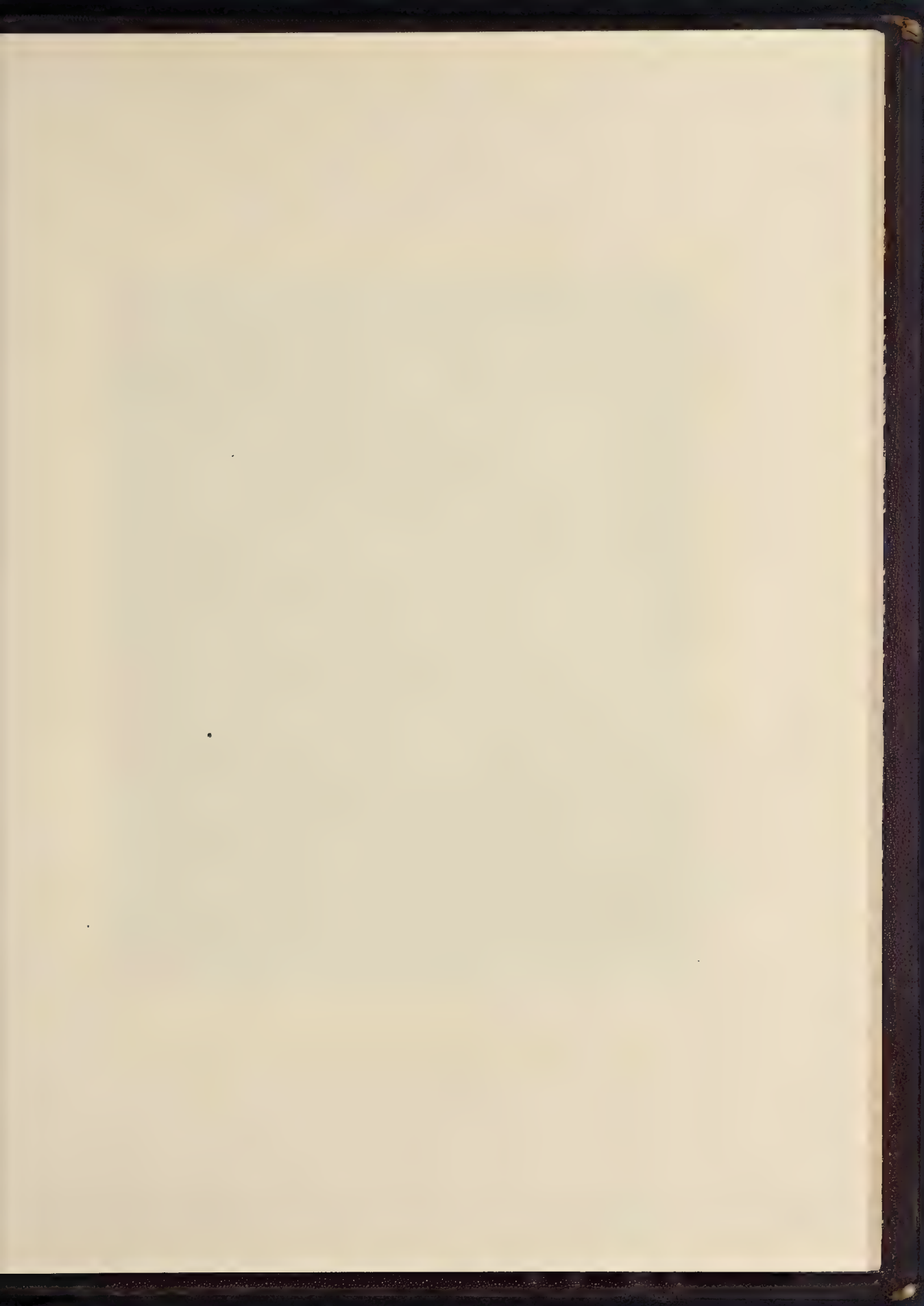


THE PLATE OF THE LITANY

AN OFFERTORY PLATE









F. Beauford Del et Lith

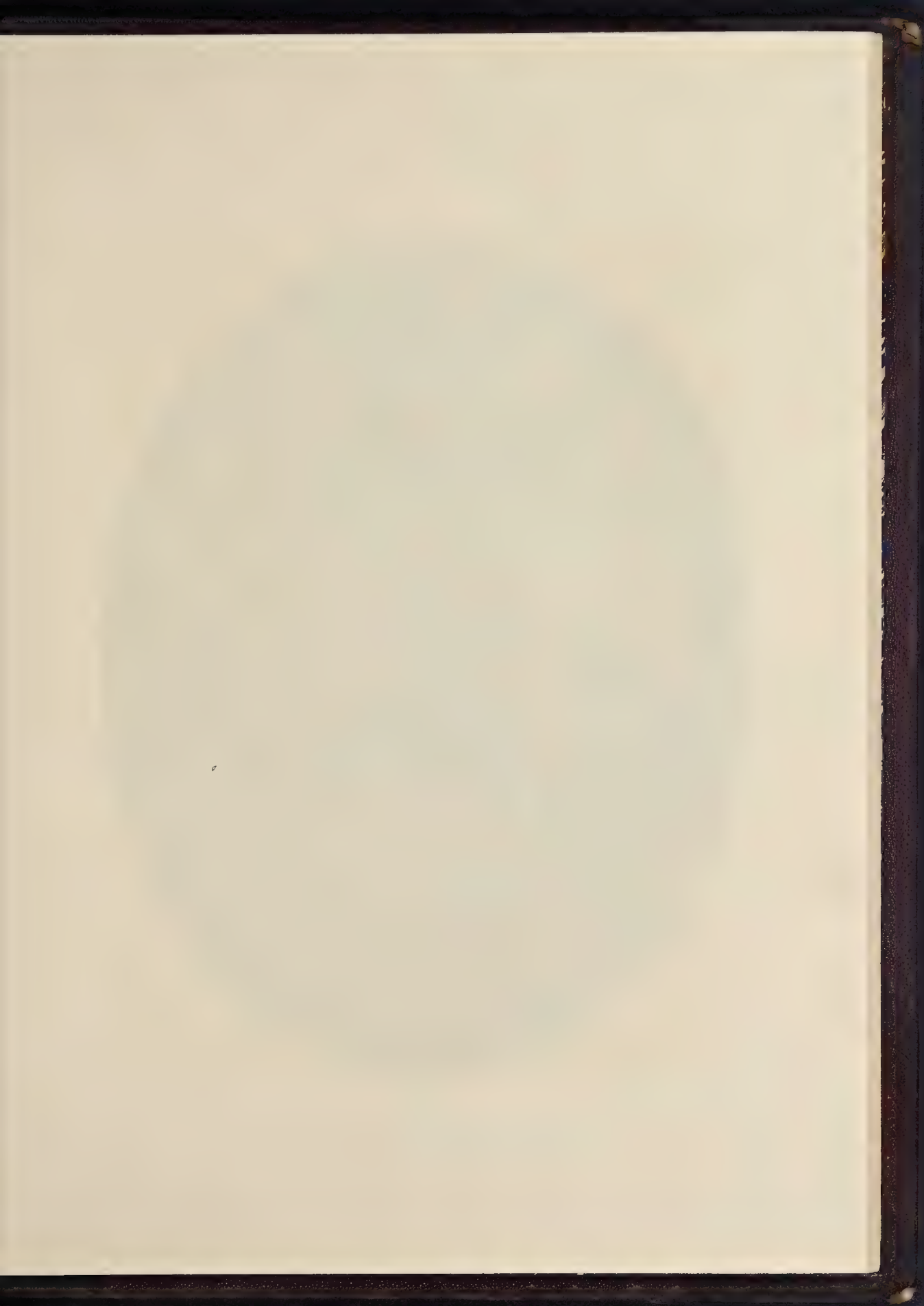
J. B. Waring, Lucca

Enamel on Copper Plate

A LIMOGES ENAMEL PLAQUE (À PAILLETES) EARLY XVI CENTURY
THE PROPERTY OF C. S. BAIN, ESQ.







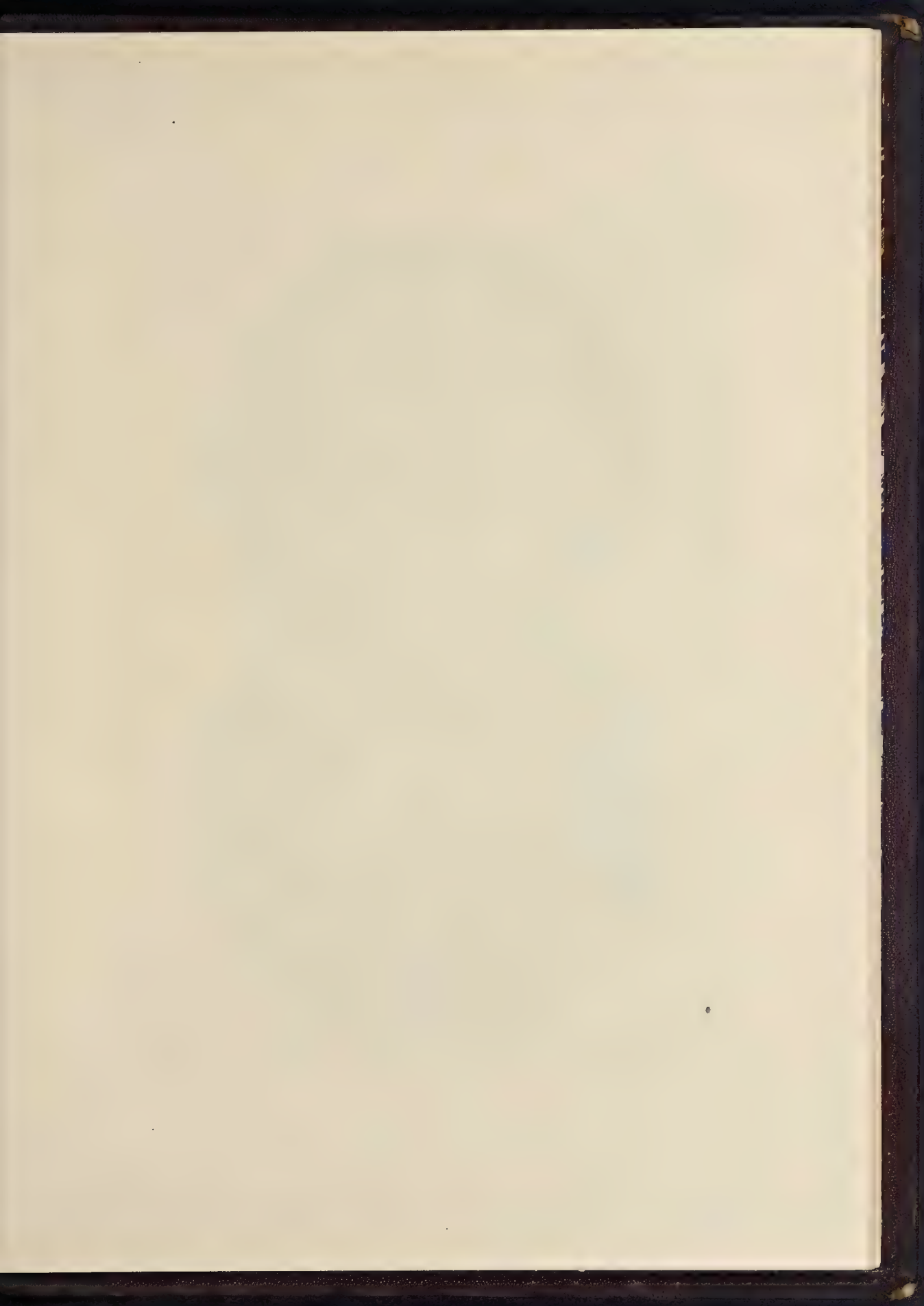


F. Dedford, Del. et Lith.

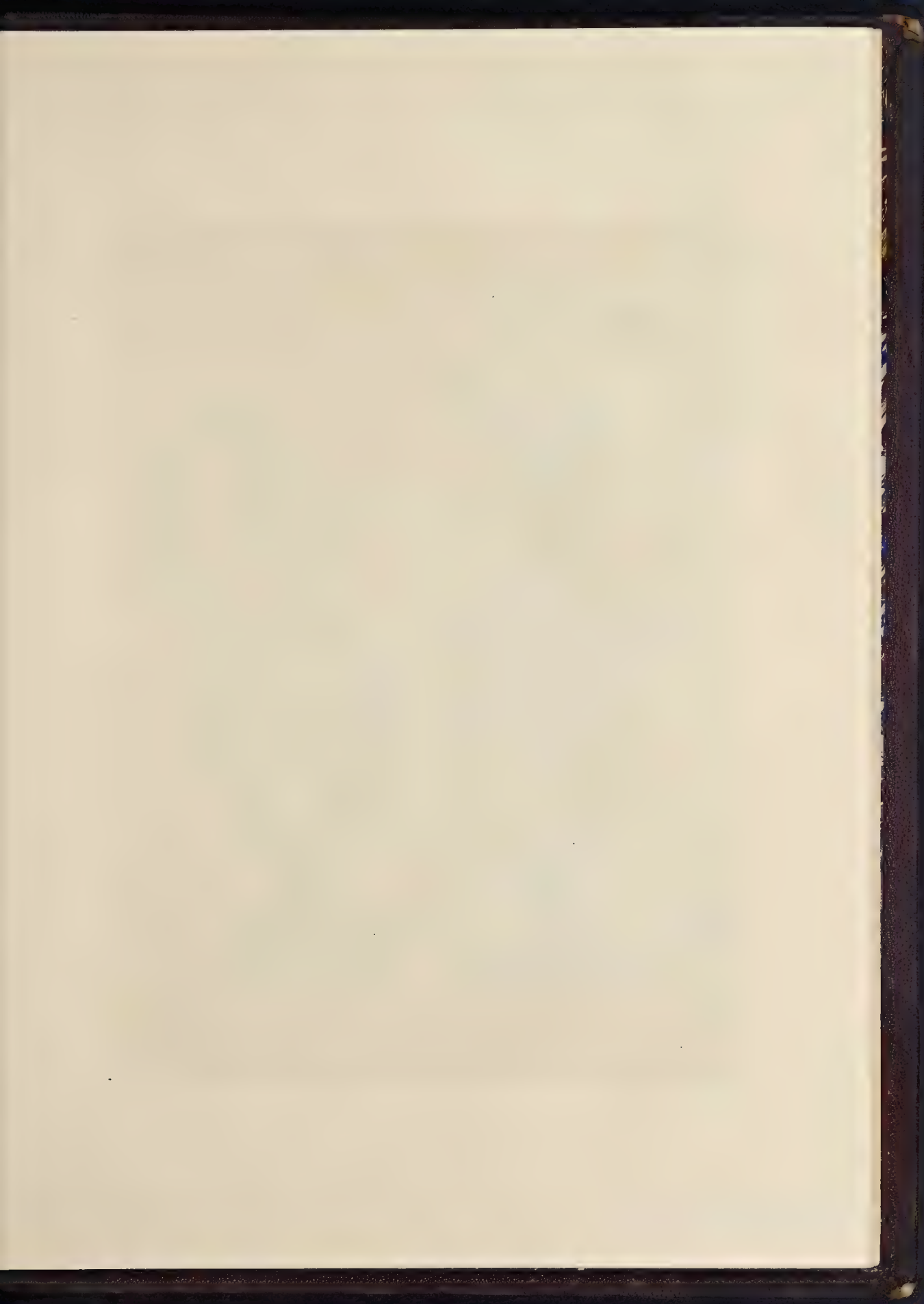
J. B. Waring, Directr.

Day & Son, Lithrs to the Queen.

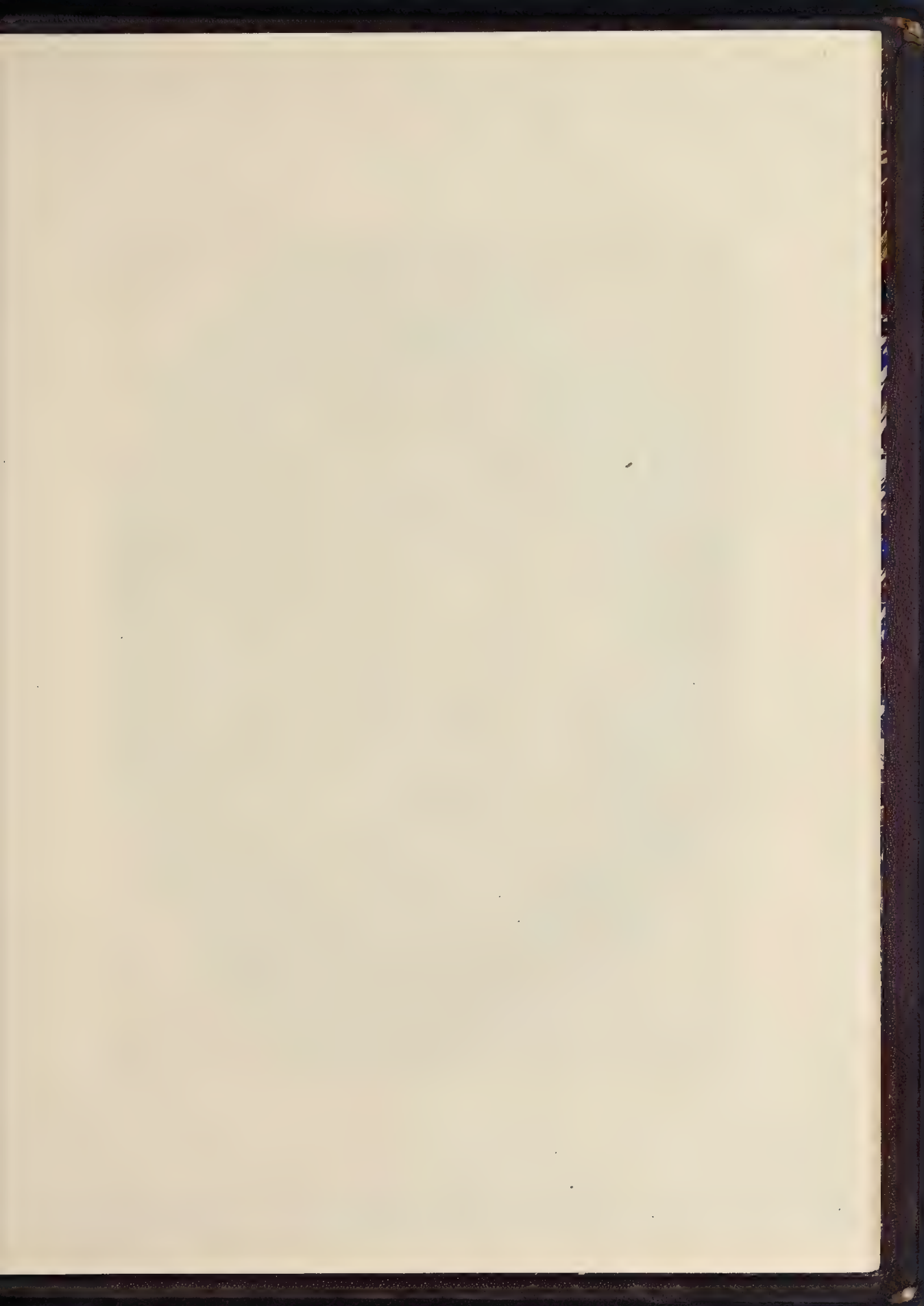
A LIMOGES ENAMEL PLAQUE XVI CENTURY.
By Jean Courteys
THE PROPERTY OF SIR ANTHONY ROTHSCHILD, BART.





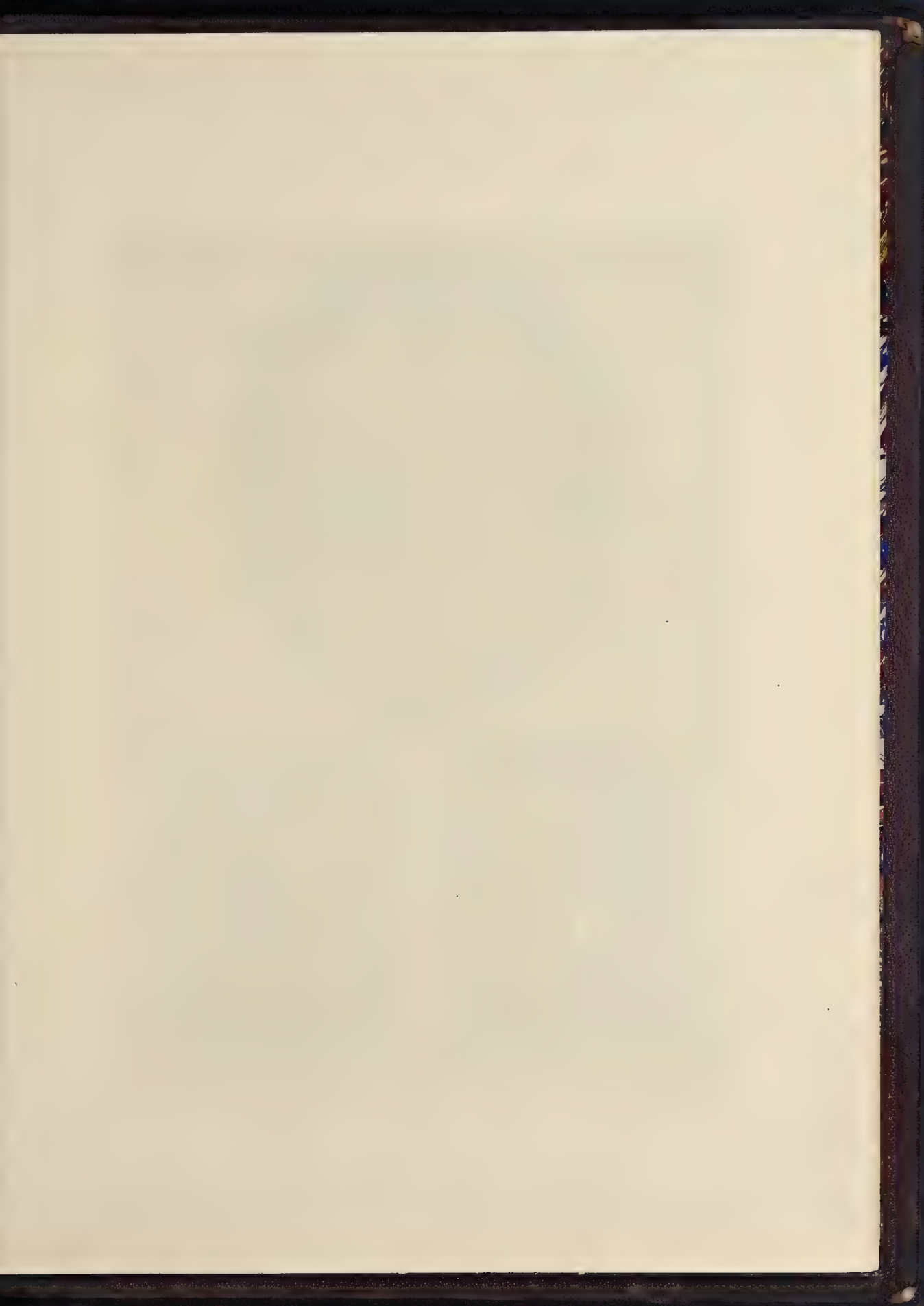




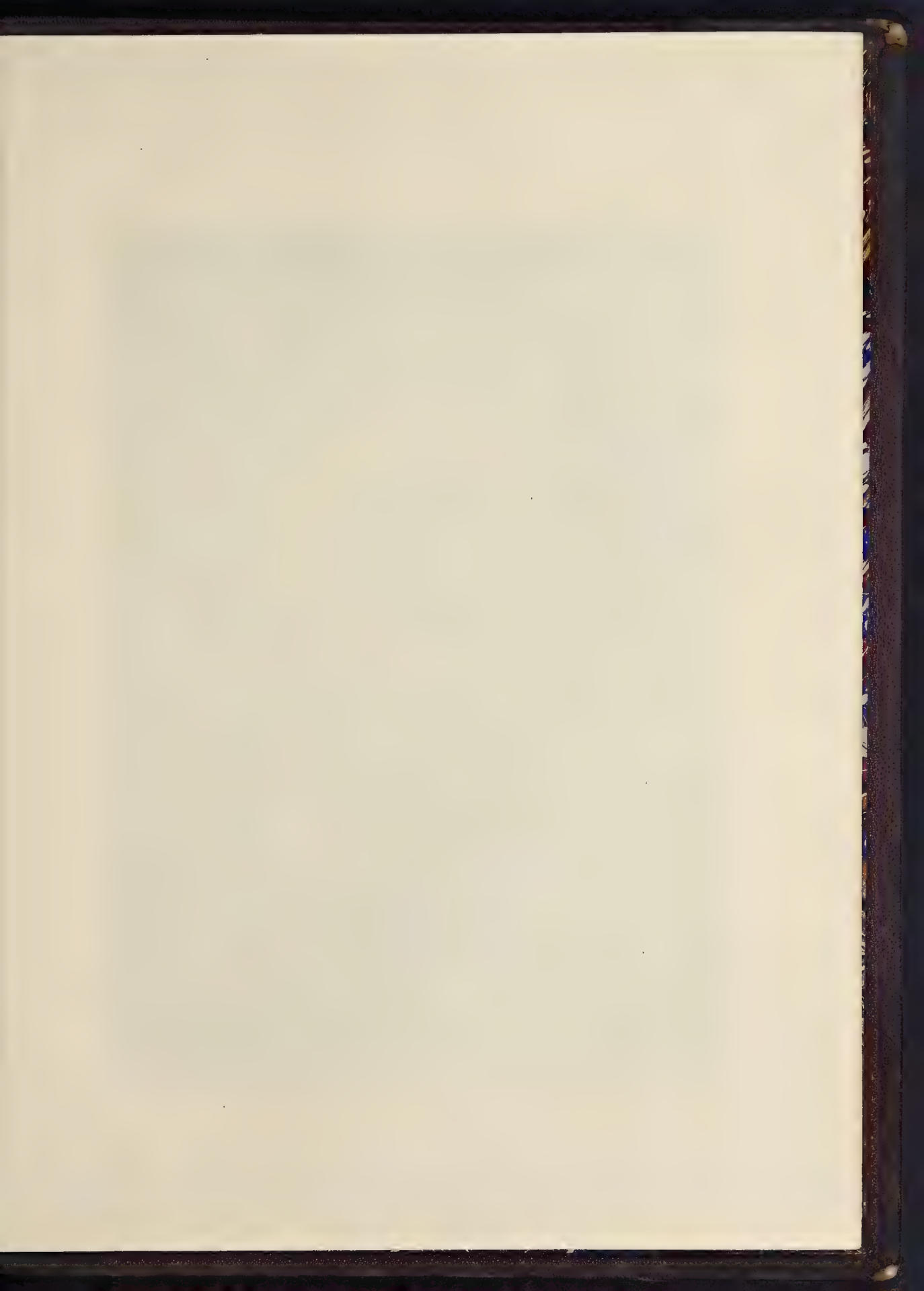




A LIMOGES ENAMEL DISH BY

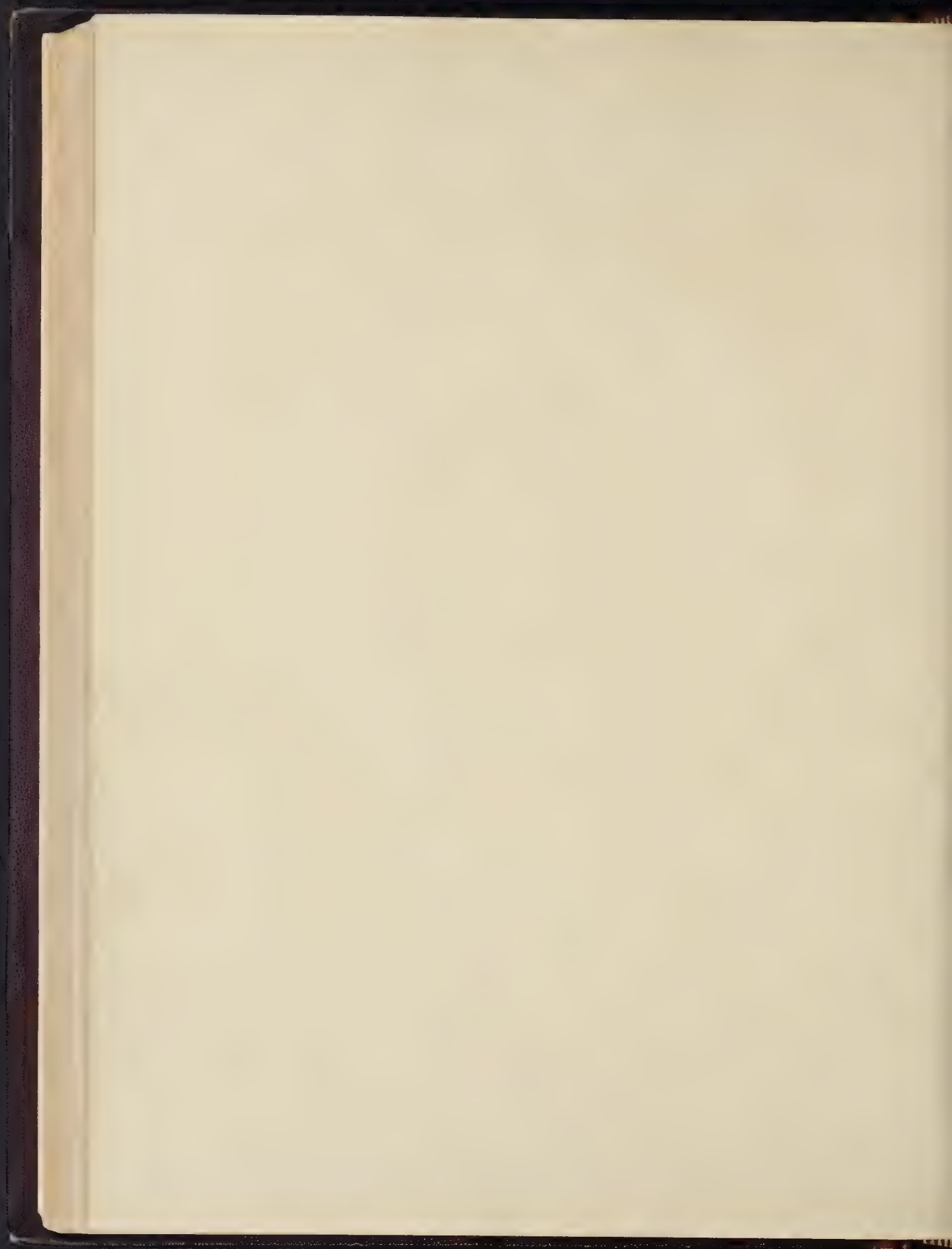


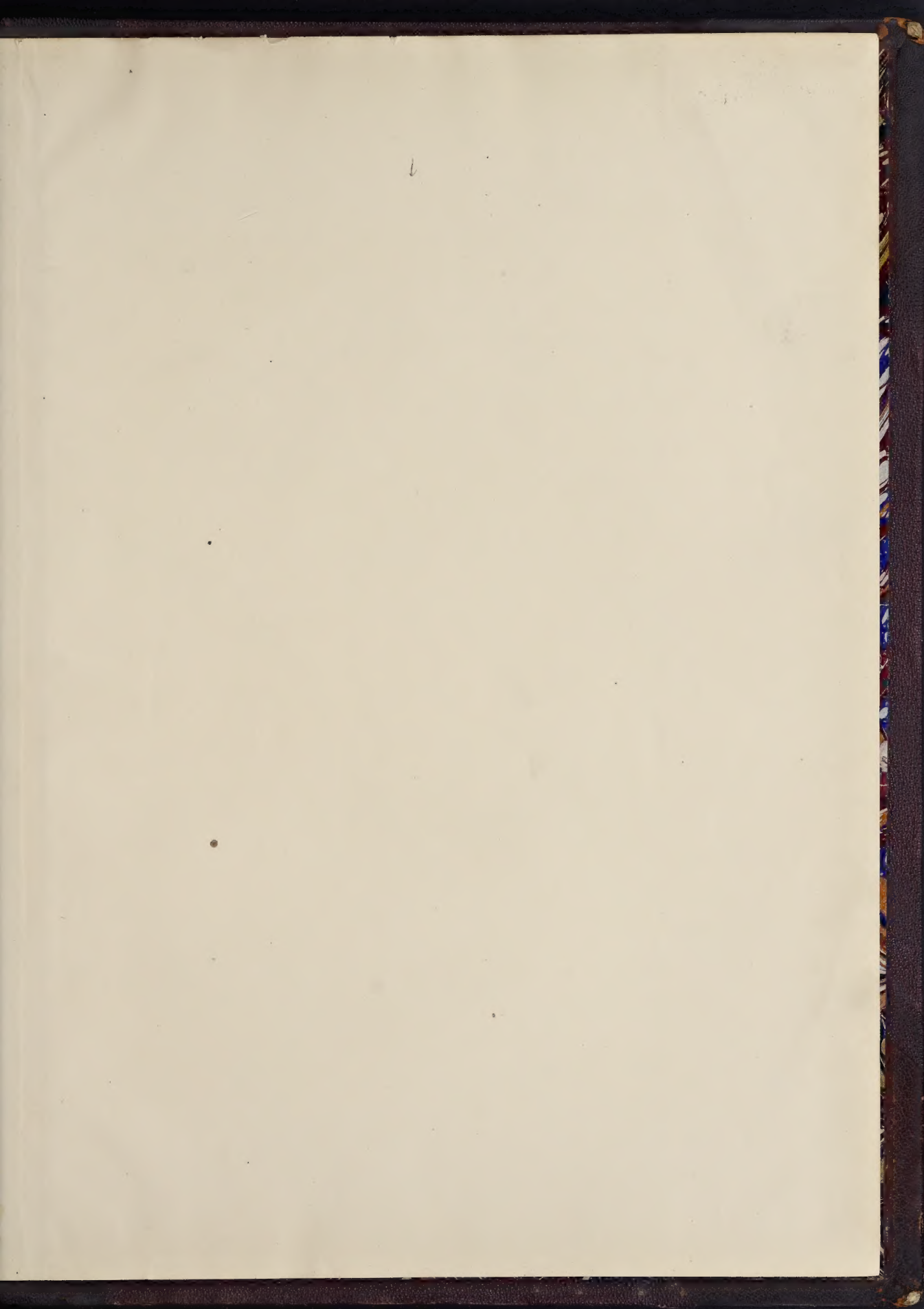


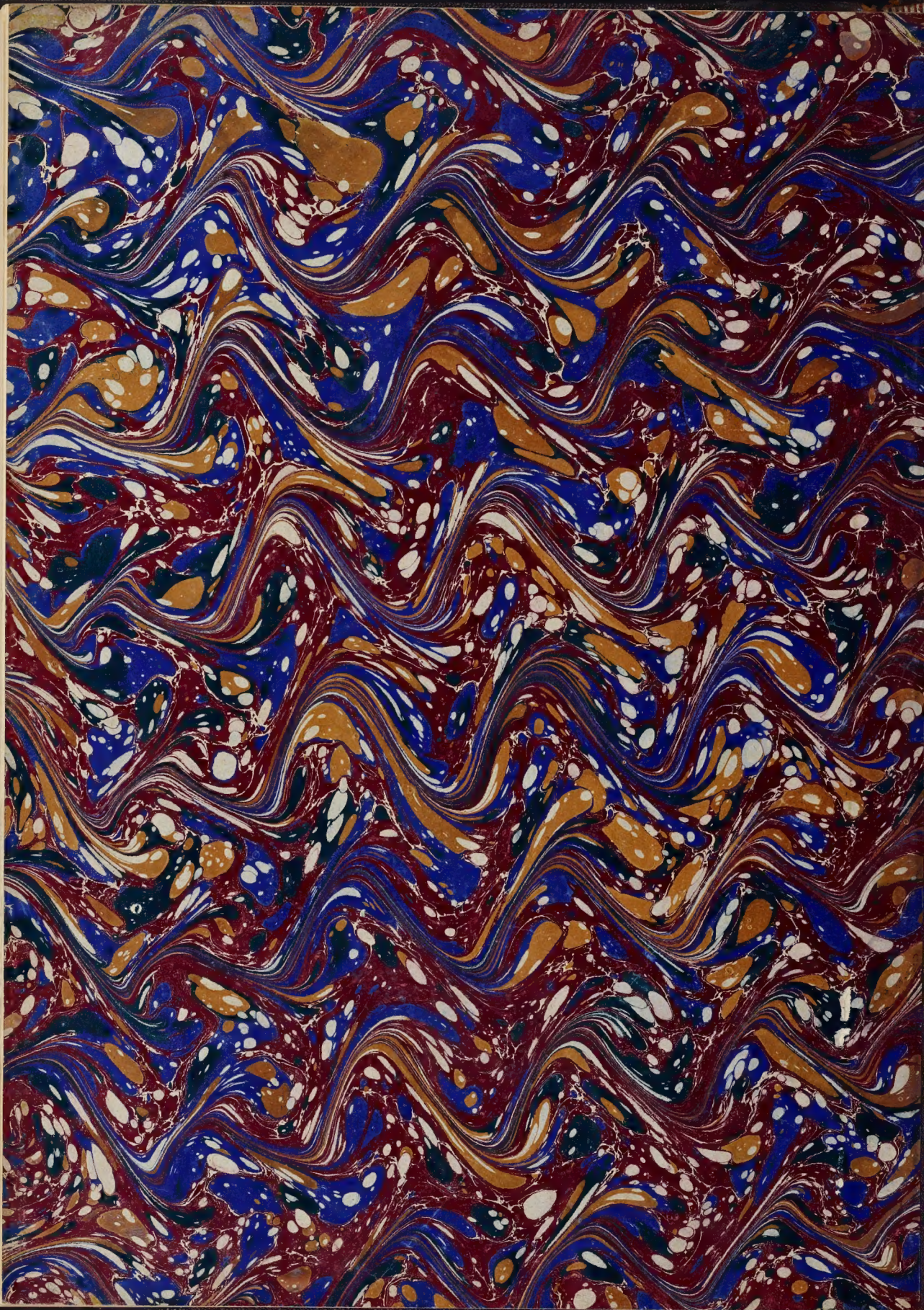




VENETIAN ENAMEL WARE, 16TH CENTURY







GETTY CENTER LIBRARY

MAIN

W 6505 M20 3508

FOU

v.1 C. 1

Waring, J. B. (John)

Art treasures of the British Kingdom from



3 3125 00199 2656

